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DOES A MUSICAL ATMOSPHERE EXIST IN U. S., OR MUST PUPILS GO ABROAD?

Notable Discussion at Branch of N. Y. Public Library by Dr. Eugene A. Noble, Dr. Walter Damrosch, John C. Freund, Mrs. Edgar Stillman-Kelley, Franklin Robinson, Dr. T. Tertius Noble, J. Lawrence Erb, Benedict Fitzgerald, Seth Bingham, Charles Seeger, Jr., Mrs. Robinson-Duff, Charles Cooper, Kendall Mussey, Frank Bibb and Others

WITH much graciousness, humor and wit, Dr. Eugene A. Noble, executive secretary of the Juilliard Foundation, presided at a forum discussion at the East Fifty-eighth Street branch of the New York Public Library on the evening of Feb. 28. The question before the meeting was, "Has America a musical atmosphere or must the American student go abroad for it?" About 100 representative musicians and educators were present.

Among the notable speakers were Walter Damrosch, John C. Freund, editor of *MUSICAL AMERICA*; Mrs. Edgar Stillman-Kelley, wife of the noted composer; Franklin Robinson, conductor of the American Orchestral Society; Dr. T. Tertius Noble, organist of St. Thomas' Church; Mme. Sarah Robinson-Duff; Charles Seeger, Jr., of the faculty of the Institute of Musical Art; Benedict Fitzgerald of the music faculty of the College of the Sacred Heart of New York; J. Lawrence Erb of the Institute of Applied Music; Charles Cooper of the New York MacDowell Club; Seth Bingham of the Department of Music at Columbia University; Kendall Mussey of the Brooklyn Music School Settlement, and Frank Bibb, pianist, representing the Peabody Conservatory of Baltimore.

After the chairman had called the meeting to order, Miss Lawton, music librarian of the library, which has become prominent in the city for its excellent music collection and public service, stated that she had received a number of letters from well-known artists and musicians who were unable to be present, but who had sent their opinions on the subject.

Yvette Guilbert Decries Us

One of these letters came from Yvette Guilbert, through her secretary. She wrote that: "America has no musical atmosphere, for the giving of hundreds of concerts weekly and the presentation of a repertoire of old Italian works in the opera house do not themselves create an atmosphere." She also said that America had no "artistic ancestry" and that "her present greatest need is for more creative men—composers."

Henry T. Finck, the well known music critic, in a whimsically pessimistic letter deprecated America's lack of atmosphere.



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ROYAL DADMUN

American Concert and Oratorio Baritone, Whose Adherence to Exacting Standards Has Established Him in the Favor of a Discriminating Public. (See Page 51)

Mr. Finck also said that one of the things to be deplored in this country was that mediocrities have crowded out talent. Percy Grainger wrote that we have as much atmosphere here as any other country. David Stanley Smith of the department of music of Yale University, wrote that "if there is a deficiency, it is more apparent than real: What our musicians need most is self-confidence, faith."

Dr. Noble, in opening the discussion, said: "Musical atmosphere depends on the privilege of leisure, and that America has not had as yet. After the organization of our labor and the development of our resources have been accomplished, we

shall have time to think and to create. We, as a people, are strong, vital. I feel that the day of our accomplishment will come."

Dr. Noble said that the speakers would be strictly limited to five minutes. During the various discussions he was much concerned with watching his watch to see that nobody overstepped the mark.

In introducing the first speaker, John Lawrence Erb, the distinguished writer, educator, musician, now connected with the Institute of Applied Music, Dr. Noble said that the American student is not serious. He wants a lot done for him.

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'LORELEY', WELL SUNG, LAVISHLY MOUNTED, PROVES OLD STYLE OPERA

Effort of the Metropolitan to Habilitate Catalani Work After Failure of Chicagoans to Impress with It, Is of Doubtful Value—Muzio, Sundelius, Gigli, Danise and Mardones Contribute Sterling Vocalism—Settings Imported from Milan—Ballets a Feature of Admirable Performance—Last But One of Season's Novelties

LAST but one of the list of novelties and revivals promised by General Manager Giulio Gatti-Casazza for the season at the Metropolitan Opera House, Alfredo Catalani's "Loreley" was produced, for the first time at that institution, on Saturday afternoon, March 4. Its measure of popular success was difficult to determine. There was no lack of applause, but this seemed to be directed chiefly toward the singers, and much of it could be traced to noisy groups of standees behind the rail.

Marked differences of opinion were expressed as to the value of the score, but there was little to indicate that it was one which would find any very permanent place in the repertoire. As his personal view, the present reviewer must place it last in musical value among the season's new undertakings at the Metropolitan, though it has a greater measure of sincerity than "Navarraise," is sturdier than "Le Roi d'Ys," lags less than "Snégourochka," and represents, of course, a long step forward in technique when compared to "Ernani." But there is more sheer inspiration in one of the time-frayed, hurdy-gurdy tunes of the early Verdi work than there is in the three acts of "Loreley."

Good Singing by Principals

To some exceptionally good singing by a cast that included Claudia Muzio, Marie Sundelius, Beniamino Gigli, Giuseppe Danise and José Mardones can be attributed in large measure the cordiality with which the work was received. The opera was not altogether new to New York, having been presented in an uncouth way by the Chicago Opera Association at the Lexington Theater, in February, 1919. The impression it made then was not a favorable one. Whether the difference in the manner and merit of its performance justifies its inclusion at this late date among the Metropolitan undertakings can be better told after it has been repeated a time or two. Catalani's music, of itself, does not prophesy for it more than a little passing interest.

The work has been lavishly mounted. Scenery imported from Milan, Meyerbeerian stage processions calling for an army of variously costumed supers, two ballets of a measure of charm, and a transformation scene of a kind more in vogue at the Metropolitan and elsewhere a decade or so ago than now, were de-

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America's Musical Atmosphere Discussed by Representative Musicians and Educators

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Conditions in America Hospitable to Music—Praises Taste of Our Composers

Mr. Erb said that art flourishes best, everything considered, where environment is not too dense. Thus the healthiest races usually live in the clear air of higher altitudes. Certainly the conditions in America are hospitable to music, a fact which no one who knows America will deny. We should not have our orchestras, our great number of visiting artists, if there were no audiences to enjoy them. As for our composers, they could doubtless write the sort of lugubrious and miasmatic things that the composers of Europe at the present day are turning out. He considered it to their credit that they have refrained.

"If," he continued, "as Mme. Guilbert says, we have no ancestors, the next best thing is to be good ancestors ourselves. Let us not forget that opera is not the sole criterion. If we have the finest symphony orchestras, five of which are said to be the best in the world, does not that indicate that there must be a good deal of musical culture in this country, for they could not exist without audiences, neither could the concerts and recitals that are so well patronized."

Dr. Noble stated that while Harold Randolph, the director of the Peabody Conservatory of Music, could not attend, he had sent Frank Bibb, well known pianist, as his representative.

The Best Teachers in This Country

Mr. Bibb narrated what the Peabody was doing as representative of American conservatories. Its main work was to cultivate an art influence. He was satisfied that the best teachers were in this country. "We already have," said Mr. Bibb, "a musical atmosphere in America and we should strive by reflection to cultivate the art impulse. The duty devolves upon the teachers and upon the community at large. We must further deepen our musical appreciation, so that it will be not primarily an appreciation of personalities, but an appreciation of music itself. The interest in things beautiful can be acquired. There is a practical need for operatic stages on which our students can gain their routine without going abroad. Opportunities for the development of youth must be provided."

Advocated Balanced Musical Education

Dr. Noble called upon Charles Seeger, Jr., of the faculty of the Institute of Musical Art, to present the teacher's view. In doing this, he said the American student is often not serious. He expects things done for him instead of doing them himself. The fundamental difficulty lies in the American home, in the early training of our students of music.

Mr. Seeger said that pupils have asked whether they could make greater progress in Europe. Students, he thought, should prepare here in order that they will be able to appreciate what they will find abroad. In the art of music to-day, the grand style of the past has broken up into a number of mannerisms, individual style. The student has the chance of taking these threads and weaving them into a firm fabric. We will achieve this by advocating a balanced education in music, rather than by encouraging each of us to pursue his own little cranky mannerism. With regard to atmosphere it depended a good deal upon where you are in this country. He thought it was pretty thin in California, but pretty thick in New York. One of our troubles was that we have commercialized our art. For this he blamed the teachers as much as he did the students.

Dr. Noble said that Mrs. George Montgomery Tuttle, chairman of the American Committee of the Fontainebleau School, was asked to speak on that institution's work, but she had been unable to attend.

Dr. Noble then announced that the next speaker would be Dr. Walter Damrosch, the noted conductor, whom he described as an American citizen who has just returned from abroad. He was introduced to speak on the subject of the American Academy at Rome, for which \$20,000 had just been raised at the great concert given at Carnegie Hall the previ-

ous evening to establish a fellowship in his honor.

Walter Damrosch Gets Enthusiastic Reception

"As the time for each speaker is limited to five minutes, the foreign phase of the discussion had to be omitted," said Dr. Damrosch, as he rose to speak, and was received with enthusiasm by the audience.

"We have," he continued, "a musical atmosphere, but perhaps our young people have not yet been taught how to breathe it. We have many of the world's best teachers here, but they have to battle with a kind of shallow attitude on the part of certain portions of their students. These think they have but to specialize on their particular instrument to become great artists. After our pupils have acquired the rudiments of the art, and think they are ready for further work, let them go to Europe for that atmosphere and God speed them."

"As for atmosphere in America, we have seven highly endowed, perfectly-trained orchestras, thanks to the generosity of certain benefactors in music. These organizations are, perhaps, the world's best."

"Between music in America and in Europe, there is this difference. In Europe music has sprung from the masses upward—here it is permeating downward from the classes. Innate love for music has not in the past existed among our so-called proletariat to any great extent. The exceptions are usually foreign born."

There was no question, he said, that the best symphonic orchestras in Europe could not compare with ours—certainly as Europe is to-day. He spoke of the fact that there were no symphony orchestras in many of the big cities, like Buffalo, and outside New York and Chicago, there was no opera, while in Germany they had 135 opera houses and in Italy they had 165. There was more of good music in Europe than we had here. Dr. Damrosch was warmly applauded at the close.

American Commercialism Death to Art

The next speaker was Franklin Robinson, conductor of the American Orchestral Society, who said that the fallacy back of America's failure to achieve the ultimate in creative art is a certain attitude of commercialism, which is death to art. "We need a greater vision," said he. "Pupils are too prone to ask, 'What can I do with my music? How much can I make?' They are in a measure justified, for a lack of opportunity to enter serious work confronts the graduates of musical institutions. America should have post-graduate schools to give these students professional routine. Such trained students might form nuclei for orchestras in the many cities of this country which have none. Thus we should heighten our musical atmosphere and also give our students a vision, and above all a goal!"

Banality of Our Church Music

In introducing the next speaker, Dr. Noble spoke of a college that had existed over 37 years, for 35 of which it had never permitted any music within its precincts. That told a story. He eulogized the coming speaker as a man who had done great work in the cause of improving our church music.

Then Dr. T. Tertius Noble, organist of St. Thomas Church, arose. "To purify our atmosphere," said Dr. Noble, "we must attack several bad conditions. I am going to attack first the awful hymn tunes which persons in all countries love." This provoked general merriment.

"In the first half of the 19th century," continued Dr. Noble, "banality was the rule in this field of composition. The only remedy is to bury these works once for all and give our listeners the magnificent tunes, such as 'Duke Street' and many others, of which there are so many in the hymn books. In church, where everything ought to be perfect, we endure things which in the opera house would insult our ears. In the chanting of the Psalter, the words should be given their full sense and not be stilted."

"We need not confine ourselves to old music merely in the anthem and organ numbers. Virtuoso playing is out of place in the church. The many sweet-

voiced stops in the modern organ should not be overworked. Indeed, the Vox Humana should be labelled 'Nux Vomica,' which, you know, is for occasional use only. Church music should always be devotional, a part of the service, and not a mere concert."

The Catholic Church's Work for Music

Benedict Fitzgerald, who holds the Pius X Chair of Liturgical Music in the College of the Sacred Heart of New York, then spoke of the earlier days in Boston, where he said through the influence of the late Major Higginson and the Boston Symphony, there had been no dearth of "atmosphere." Of the work for music done by the Roman Catholic Church, he said: "We have striven to renew the tradition in music so sturdily carried on by the monks of the early centuries. By the Justine Ward method of music teaching in our schools, we have opened this storehouse of the old music to the children. They cannot thus be said to lack a musical ancestry. Furthermore, on returning to their homes, full of discoveries, they have been known to really educate their parents."

French Art Has Declined—The Old Paris Is No More

The conditions of art in America and in France to-day were contrasted by Mme. Sarah Robinson-Duff, voice teacher of Paris and New York. "Art in France," she said, "used to be revered in a way that has almost now disappeared. The last years of the 19th century was the flourishing period of the operatic school. It was the day of great composers in Paris, and *Louise* had not yet exchanged calico for satin, nor *Julien* his artist attire for a business suit and a gold-headed cane. Now, perhaps, because of the war, when diversion became a necessity, and also, the French say, because of the lure of American dollars which have robbed the French of their artistic birthright, the old Paris is no more."

New York the Music Center of the World

"New York is now unquestionably the music center of the world. America has more and more reached a stage where she will achieve genuine self-expression. We have ideas and ideals. Why should they not be expressed in music as well as through commerce?"

Mme. Robinson-Duff then narrated the fact that at a recent audition at the Conservatoire in Paris at which she was a judge of pupils for artists' positions at the Opéra and Opéra Comique, the women's voices were so bad that none were selected, though some of the men were.

Importance of Creative Art Fellowships

Mrs. Edgar Stillman-Kelley, wife of the noted composer, was next introduced by Dr. Noble in a generous tribute both to her and her distinguished husband.

Mrs. Stillman-Kelley praised the Opera School of the Cincinnati Conservatory, which she said afforded practical training and opportunity to make operatic appearances with the summer opera company organized in connection with it. She stressed the importance of the creative art fellowships now being established for composers and writers of notable promise at various colleges. She spoke of the encouragement which such a fellowship, involving no teaching responsibilities, could give the composer and said that the addition of such a fellowship involves no more difficulty than the addition of a professorship to the faculty. The art-worker appointed to such a post has the power of inspiring by his presence and the evidences of his creative ability.

It is sometimes objected, she said, that by this method mediocrity may be codified, but if only one genius out of many ordinary talents is fostered, the project is well worth while. This sentiment was loudly applauded.

Mrs. Kelley expressed the satisfaction and profit of her composer-husband in the creative art fellowship granted him by Oxford College in Ohio.

America Unprejudiced in Art Appreciation

Charles Cooper of the New York McDowell Club defended the inspiring atmosphere of the United States. "At least," he said, "there is a welcome here for all art. We are not prejudiced by as many considerations as govern the European capital's art appreciation. I have observed foreign artists grow in artistic stature in response to the appreciation of this country. There is also a spirit of idealism here, as exemplified in the recent disarmament conference. This spirit will eventually find expression in music." He agreed that with the student much depended on his environment.

Work of Music School Settlement

Mr. Kendall Mussey of the Brooklyn Music School Settlement was introduced to speak on the point of view of the teacher and director of the Settlement Music School, a typically American development and the outgrowth of the American woman's music club.

"A degree of poverty brings leisure," said Mr. Mussey, "and the pupil of the Settlement Music School has fewer distractions in his work than certain more fortunate students in the financial sense. Our pupils have leisure to look within themselves for something to develop." Without wishing to burden the audience with statistics, he would say that fully one-quarter of the students at the Brooklyn Settlements are of parents of American birth and less than one-fifth are themselves born abroad. So the Settlement School is doing much for the American student. The work is practical—each student being obliged to enroll in some form of ensemble activity, either orchestra or chorus. There is a definite training in co-operation. Whatever one may say of atmosphere, that of the Settlement School, which the self-reliant student creates for himself, is self-generating and sincere.

Providing an Intelligent Public for Music

The Music Department of Columbia University, which is performing a notable work in the musical cultivation of its students and the inculcation of the theory and intelligent understanding of music, was briefly but ably represented by Seth Bingham of that department of the faculty.

Mr. Bingham, in the course of his talk, said: "The object of the music department of Columbia is to provide an intelligent public for music, rather than solely to train the professional musician."

John C. Freund's Message of Encouragement and Hope

Among the speakers who embodied a message of encouragement and hope to dispel a somewhat apparent attitude of misgiving concerning America's artistic salvation was the veteran music editor, John C. Freund. In introducing him, Dr. Noble said: "It is fitting that a word be said about a man who has for many years been able to do more in a quiet way for the advancement of musical culture than have even the members of the musical profession. It is a pleasure to introduce the noted propagandist for musical culture in this country, Mr. John C. Freund, editor of *MUSICAL AMERICA*."

There was expectant applause as the veteran sponsor of American music rose to address the audience. Mr. Freund said he would not attempt to define what musical atmosphere meant, whether it was that we could get more and better music here or abroad, whether we could get better teachers here or abroad; but he would say that, having himself been born abroad and been abroad, that you are more likely to get the atmosphere of garlic than of music.

There arose before him, he said, the vision of dear, dead Dr. Leopold Damrosch, half a century ago, struggling for bread and the means to raise a family, with a symphony orchestra. Compare that situation with the ovation given his son, Walter Damrosch, at Carnegie Hall last night. "And," said he, "you will, I think, agree with me that if we have, as some think, neither musical atmosphere nor musical culture, we are getting there at a devilishly quick pace." This evoked hearty applause.

"Now, my friends," said Mr. Freund, "the trouble in this country is not materialism, is not that we lack appreciation for music, is not that we lack talent whether in the way of artists or composers, is not that we are given over

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Ireland, A Free State, Awaits Renaissance Of National Music

Irishmen Look Forward to Renewed Vigor in the Development of Art in Their Country—Herbert Hughes, Irish Critic and Composer, Describes Ideal Conservatory for Dublin—Music of Peasants, He Says, Is Full of Vitality, but Growth Is Hampered by Technical Difficulties Due to Its Great Antiquity—The Problem of Quarter Tones

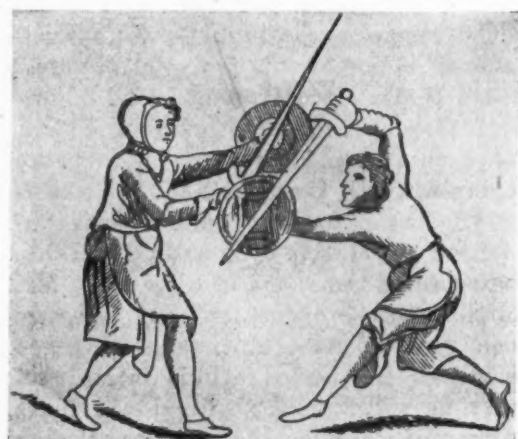


A Typical Irish Village of the Sort Which Has Preserved Its Own Folk-songs and Dances, Intact and Unique, for Over Seven Hundred Years. (Inset) Herbert Hughes, Irish Critic and Composer, Who Bases the Future of Irish Music Upon the Folk-Music of the Parish



FOR some seven hundred years the greater part of the island separated from England and Scotland by the Irish Sea has been fighting for freedom and autonomy, freedom in art, literature, commerce and politics. During the seven centuries the struggle was carried on with amazing vitality, now waning, now increasing, with a single-heartedness which stands as a pre-eminent example among the smaller nations of the world; and through all this period the population clung with tenacity to its traditions, its religion, its folk-lore and its folk-tunes. At last the island has gained, under the name of the Irish Free State, an autonomy which approximates very closely the freedom of any of the great nations in this day, when politics, grim necessity and modern inventions have made them inevitably dependent upon each other.

All this is well known in so far as pure political history goes. What is less well known is the fact that Gaelic, the original language of the Irish, is probably the purest of the European tongues and Irish folk music, dating back to the time before the piano and the tempered scale existed, remains to this day the least altered and most unique in the Occidental world. There has been a lively revival of Irish literature and the Gaelic tongue, marked definitely by the organization of the Gaelic League about 1895, when John Millington Synge, Lady Gregory and others of the Nationalist group began creating poetry and drama which has already taken place among the last-ling contributions to world literature. The development of music as a national art in Ireland has been less forward, hindered largely by the fact that music, the most purely emotional of the arts, is the one which suffers most from bonds of any sort. The time has come when



The "Rinne an Cipin" or Sword Dance, a Famous Irish Folk-Dance, Which Has Its Counterpart in Scotland Under the Name of "Gillie Callum." Its Probable Origin Was Sometime in the Fifteenth Century. It Is Danced To-day with Sticks Instead of Swords

Ireland, unhampered, may work out its own national music, when the art, as many believe, is on the verge of a renaissance similar to the rebirth of Irish literature, which had its beginning in the group about the now famous Abbey Theatre in Dublin.

Dublin the Cultural Center

It is Dublin where this renaissance must have its beginning, for Dublin, it is claimed, is the cultural center of the island. Belfast is a great commercial city, prosperous and wealthy, and therefore is devoted to trade rather than to the arts. Cork is "in the provinces," and the other towns are too small to count. In Dublin are the principal schools of Ireland, Dublin University and the Royal Irish Music Academy.

The Academy, however, has been in a more or less moribund condition for some time past, and has never devoted its efforts to any great extent in the direction of Irish national music, from which the rebirth must come, in the opinion of the Irish intelligentsia. At the Academy the conventional courses in "art" or European music have been taught for many years, but the music of the Irish nation,

preserved through centuries, is something entirely different and its study and development requires a specialized training. It is the dream of many cultured Irishmen that Dublin will some day become the center of a great conservatory which will offer training in two departments, one devoted to conventional "art" music such as is known in the rest of the Occident, and one devoted to the peculiarities of the native music of the "traditional fiddler" and the player of the Uilleann pipes.

Herbert Hughes, an Ulsterman born and a critic and composer of note in England, has devoted many years to the study of Irish folk-music and is one of the group which is looking forward eagerly to the day when the native music takes its proper rank in the field of European culture. Mr. Hughes has spent several summers touring the counties and parishes of Ireland, listening to the back country tunes and collecting the histories of the folk songs. He is in the United States at present and recently explained features of Irish music and musical conditions on the island which are unknown to the average person interested in music.

The hope of Irish music coming into its own had its dawn, the critic said, in the birth of the Gaelic League and the *Feis Ceoil*, or Musical Festival League, which came into being simultaneously. It was these two bodies, and notably the first, which intensified the national Irish spirit and pride in Irish culture which must be the foundation of the music revival. Their members devoted themselves to spreading the use of the Gaelic tongue, the Gaelic dances, and what is all important, sought to raise a pride in the peasants for their native songs.

How the Peasants' Songs Were Preserved

The *Feis Ceoil* began its program with annual music festivals, the first held in Dublin in 1897 and the second at Belfast in 1898. These festivals aimed at the preservation of the peasants' songs, the music of the "traditional fiddler" and of the player of Uilleann pipes. They have become each year increasingly popular. So far as the Irish harp is concerned, the instrument long prominent in Irish tradition no longer exists, Mr. Hughes said, and even the harmonic system used in writing for it has been lost.

"Now, the playing of the 'traditional fiddler,'" said Mr. Hughes, "is built actually upon an unconscious system existing in the mind of the player. It is quite a different thing from conventional violin playing and really requires a special art existing side by side with the tempered scale of modern music. Much of the music played by the Irish fiddler cannot be written down according to any system of notation now in existence. How can you write a quarter-tone? And the fiddler's music is full of them. He may begin playing in one key and finish in another without consciously changing the key, yet he plays the tune exactly. It is impossible to play it on the piano. I have heard scores of folk-songs which could not possibly be played on the piano or written down."

"This same curious quality lies as well in the Uilleann pipes, which are a sort of bag-pipe used for playing in a small room—a sort of chamber music bag-pipe," he continued. "The Uilleann pipe has a special holding, and one must have specialized training to play it adequately. Monographs have been written about the music of the 'traditional fiddler.' Father Henebry, an Irish priest and a man who has had virtually no musical training, became greatly interested in it, and contributed a monograph on the subject which is of great interest. You understand, this music has been preserved since before the tempered scale existed. It is my personal feeling that Irish folk music is the oldest and most beautiful in Europe."

These festivals have been continued up to the present time, with prizes offered for "traditional fiddling," as well as for the best singing of folk-songs in Gaelic and in English. There was a time, Mr. Hughes said, when the middle-class Irishmen felt there was something a little shameful about singing the folk-songs of his country. At a parlor entertainment he would have some qualms about offering such a ditty. It is this feeling which has been virtually overcome, and which must disappear entirely and be supplanted by a pride in the same songs before Irish national music can achieve its finest development.

The ideal of a great Irish conserva-



Patrick Coneely, a Galway Piper of the Nineteenth Century. He Was an Expert at Playing the Uilleann or "Union" Pipes, a Type of Pipes Still in Use in Ireland for Playing in Small Rooms

tory of music was explained by the critic as one which could be realized at a comparatively moderate expense, possibly with the assistance of Irishmen living in this country.

Advocates Systematic Collection of Folk-Tunes

"Now is the moment for some kind of expression in Ireland," he said. "A conservatory should be founded which would divide its attention between conventional European music and the native music. From such a course would undoubtedly emerge a notable Irish 'art' music, as distinguished from the folk-music. It should be a sort of Schola Cantorum, like the one in Paris, with a system of diplomas. There should be a department to teach traditional fiddling. And I would also have musicians whose duty it was to organize the country, county by county, or even parish by parish, for each parish has its own tunes preserved for centuries, and to collect these tunes. I know one old fiddler who has a collection of more than 400 tunes in his head, none of which have ever been written down. Persons come from all over Ireland to bring him new tunes."

"The origin of some of the tunes," continued Mr. Hughes, "is curious. During the harvest season laborers cross from Scotland and England into Ireland, carrying their own tunes with them. Irish laborers likewise cross the Irish channel to work in the English hop fields and transplant their own tunes which become altered somewhat in time. I remember once asking a 'traditional fiddler' to play me his version of 'The Minstrel Boy.'"

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Arthur O'Neill, a Famous Minstrel Harper Who Played and Sang His Own Collection of Unwritten Folk-songs in Tyrone County and the Vicinity in the Eighteenth Century



A Sixteenth Century Print of an Irish Piper Accompanying Troops of the Period in an Attack. The Bagpipe Has Been Used As a War Instrument Since Antiquity

DOES A MUSICAL ATMOSPHERE EXIST IN U. S., OR MUST PUPILS GO ABROAD?

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to crass materialism and profiteering, but that we are dominated by a bitterly aggressive and sincere, but horribly narrow-minded, Calvinism, which has always been opposed to music, drama, the arts. This influence permeates the home, our business men, our college life, our state and national legislatures and makes the average man cry out and mothers weep when one of their children desires to be a musician, a member of a profession regarded by the Calvinists as harboring parasites, pariahs and prostitutes, of which we have had ample example in the published statements by notoriety seeking parsons, who among other influences would ascribe especially to the Hebrews all the ills the flesh is heir to. The truth is that our artists, musicians, players, singers, actors, painters, sculptors are the real pioneers of cultural progress.

"We have the teachers here," said Mr. Freund. "We have the talent. We have all the elements that make for culture and appreciation of the divine mission of music, but we are afraid to stand up and meet the issue, afraid of Mrs. Grundy, afraid that certain influences may hurt our business, our social standing."

To illustrate his point, Mr. Freund told several stories, one of which was how the wife of a governor of a great state, at whose house he had dined, had deplored the fact that her son was taking an interest in music and might become a musician!

During the formative period of our country, continued Mr. Freund, it was natural that we had to look to Europe for much of our music, our art, but now, thanks to the splendid talents that have come to us from abroad, not to speak of the Americans that had studied abroad, the whole position had changed. Just as the time came when we declared first our political and later our industrial and financial independence, so the time has come when we can declare our artistic and especially our musical independence, in the sense that while we will always revere the great masters and continue to receive with open arms the great artists that come to us, we will stand up squarely for our own teachers, singers, players, conductors, composers, but on the merits, which we had not been doing.

"We have composers, composers of ability, but we are only just beginning to know them for we are only just now beginning to give them a hearing."

"For years we Americans have stood like a lot of silly sheep accepting the dictum of Europe that in all matters of music, art, the drama, literature, we are barbarians."

"Of this attitude Mme. Yvette Guilbert is a good example—yet why is it that she continues to come here? Is it to criticize us or is it not rather because she finds appreciative audiences, a generous press and many, many dollars?"

"It has been said that Germany and Italy have many opera houses. They have. But what did Dr. Richard Strauss say of the miserable operatic performances that were given in Germany? 'Get together,' said he. Pool your resources, so there may be something like decent singing for your audiences.' I believe I was the first to throw the limelight on Europe and tell the truth about musical conditions there."

"We have," continued Mr. Freund, "without question the best teachers here. It certainly is no longer necessary to go to Europe for a musical education, though it may be well to go there, as Dr. Damrosch has said, to get opportunity in operatic singing, which is denied as yet here, though we have the best opera, French, Italian, German. We have the best symphony orchestras, as has been shown. We have the greatest artists here, more than anywhere else in Europe who give us their wonderful recitals, and let us not forget that we have the best organists, because we have the best church organs."

Afraid to Acknowledge Our Own Talent

"One of our great troubles, too, is that we are afraid to acknowledge our own talent." Mr. Freund then contrasted a

boy, a genius, a violinist, starving in our midst, with a boy who comes with a European hall mark gets over \$2,000 a concert.

He told of what we are spending for music, spoke of the growth of our musical industries, which could never have occurred had we not been a musically appreciative people.

"World power," said he, "has come to us politically, financially, and with that have come grave responsibilities. It is up to us not alone to save the world, but to reconstruct it on a higher, nobler and saner plane. Then we shall be eminent in the cultural and in the spiritual influences, which eminence will be brought about by the idealism of the women. Thus we Americans shall justify the hopes and the claims of democracy triumphant."

At the close of his address, Mr. Freund was rewarded with long, continued applause.

Scarcely Yet Started Our Art Progress

In closing the meeting, Dr. Noble said:

Sale of Manhattan Opera House Marks End of Hammerstein's Dream

THE end of the Manhattan Opera House, greatest of the ventures of the late Oscar Hammerstein, as an institution housing grand opera productions, came this week when negotiations for its purchase were completed between the New York Consistory, Scottish Rite of Freemasonry, and Jerome A. Strauss in whom the title of the house was vested as trustee for Mrs. Stella Hammerstein Keating and Mrs. Rose Hammerstein Tostevin, daughters of the late impresario. Unless some unforeseen obstacle arises, the big opera house will become the property of the Masonic order, which plans to use it as headquarters for all Scottish Rite Masons of the northern jurisdiction. Few alterations will be made and the auditorium, where some of the liveliest operatic history of America has been made, will be used as a general convention hall. The building has, above the auditorium, several large rooms and a roof garden, left incomplete on account of one of Hammerstein's many reverses.

The Manhattan Opera House has been the object of much litigation since Mr. Hammerstein's death, and only recently has the title been cleared, according to Mr. Strauss, who says it is now "clean as a whistle." On the death of Mr. Hammerstein, the house was left in possession of his widow, Mrs. Emma Swift Hammerstein as an officer of the Temple of Music Association under a lease which was cancelled some time ago. About the same time Mrs. Hammerstein's two stepdaughters, Mrs. Keating and Mrs. Tostevin brought suit against her for an annuity left them by their father. A lien was secured and last June the house was sold at auction to satisfy the claim, the stepdaughters buying it through Mr. Strauss for \$145,000. This price was subject to a mortgage held by Fortune Gallo, impresario, and Samuel H. Jacobs to the amount of \$150,000. Although no figures were given out regarding the sale price of the house to the Masonic order, it is believed to be somewhere near the \$1,000,000 at which the building was offered on the market.

Several weeks ago a suit brought against Mrs. Hammerstein to oust her from three rooms she occupied in the opera house was successful and the way was then clear for an immediate transfer to a purchaser.

The sale marks the passing of the last of Hammerstein's theaters from the possession of his family. In attempting to realize his ambitious dream of a chain of opera houses extending across the continent, he erected during his lifetime eleven theaters and opera houses. The Manhattan was constructed largely from the profits made by the impresario at the Victoria, the old vaudeville house formerly owned by him in the New York theater district.

The Manhattan played a large part in the work of Hammerstein in introducing modern works and the later French opera into this country. At one time he brought over from Paris virtually the entire Opéra Comique Company as well as many artists from the National Opéra. It was at the Manhattan that the public

"Exceedingly pessimistic remarks are passed about our music. The truth is that we as a nation have scarcely yet started our art progress. We have endowments that promise great things. Above all, we must not forget the 'Vision Glorious.' The general effect of the forum discussion was this, to minimize the dark nimbus of despair that more than anything served to pollute our national musical atmosphere."

At the close Dr. Noble was given a rising vote of thanks.

The general impression of the meeting was that it had been exceedingly interesting and informing, but that the limitation even of distinguished speakers to five minutes was a mistake, that in future it might be well to limit the number of speakers, to give them much more time, so that men and women who had spent their lives in serious musical work might not be cut off just at the moment when they were beginning to be interesting.

RUSSELL M. KNERR.

OFFER \$2,700 FOR NEW COMPOSITIONS

Federated Club's Announcement of 1922 Contest Excites Wide Interest

PEORIA, ILL., March 4.—That interest in the 1922 contests announced by the National Federation of Music Clubs is widespread is demonstrated by the large number of inquiries already received from composers in various parts of the United States. The terms of these prize contests have already been published in MUSICAL AMERICA. As already stated, the chief prize of \$1000 will be given for a lyric-dance-drama, portraying the development of music in America.

For the chamber music contest, for which a prize of \$500 is offered by Mrs. Frank A. Seiberling, the poem selected, "A Sicilian Spring," has been written by Cecil Fanning, baritone, and in it he uses the story of Persephone, the goddess of spring, returning at the proper season to the arms of her mother, Demeter.

The entire poem must be used by the composer; but for the purposes of the composition, it has been divided into three parts, the first and third being suggested as suitable for the mezzo or contralto voice, and the second for the lyric soprano. For the instrumental part, the composer may choose, in addition to the piano, six instruments from the following list: Violin, viola, 'cello, bass-viol, flute, oboe, clarinet, bassoon, harp and horn. The composer is not restricted in the use of instrumental color, and may employ a prelude, interludes, and finale, as he wishes.

In Class III the prize of \$500, offered by the Harmony Club of Fort Worth, Tex., in honor of Mrs. John F. Lyons, president of the Federation, will be given for a one-act opera. No stipulation is made except that the work must not be too pretentious to permit of production upon a moderate scale. If an award is made, an effort will be made to produce the opera at the Biennial Festival in Asheville. If, on the other hand, no work is found acceptable, the award will be held over till 1925. The prize is offered by the club in recognition of Mrs. Lyons' services for seventeen years as its president, and will be called the "Lucile M. Lyons Prize."

The prize cantata for women's voices, for which the Matinée Musical Club of Philadelphia offers \$200 in honor of Mrs. Edwin B. Garrigues, its president, is to have three or four parts, with solos, and the accompaniment is to be scored for piano, with violin, 'cello and harp obbligato. The cantata is not to occupy more than forty-five minutes, nor less than thirty-five minutes, in performance, and will be given by the club chorus and assisting artists at the Asheville Festival.

As already announced in MUSICAL AMERICA, there will also be prizes of \$100 each for children's chorus, violin, organ and 'cello solos, and song. The competitions are open to all American citizens, except that for violin solo, in which the Musicians' Club of Chicago, which offers the prize of \$100, stipulates that the winner must be a native-born American, preferably a woman, and that for the song, in which the prize of \$100 offered by Mrs. J. R. Custer of Chicago must be won by a woman who is a member of the Federation of Music Clubs.

Philadelphia League Offers Prize for State Song

PHILADELPHIA, March 4.—The newly organized Philadelphia Music League has taken up a matter of local importance that has been mooted for some years. The League this week decided to offer a prize of \$500 to the native Pennsylvanian who will compose a "State Song." The principal condition is that the song shall be singable by men, women and children without strain. Therefore competitors should write in a fairly average range and avoid difficult intervals and lofty notes. Manuscripts should be sent to the League headquarters before April 15. It is announced that League headquarters will be at 1530 Walnut Street, Philadelphia. W. R. M.

Metropolitan Directors Engage Gatti-Casazza for Three More Years

The contract of Giulio Gatti-Casazza, general manager of the Metropolitan Opera House since 1908, a period of annual seasons conducted without deficit, has been renewed for three more years beginning with the opening of the company's season next autumn, it was announced on March 5 by Otto H. Kahn, chairman of the board of directors. Mr. Gatti-Casazza's contract has already been renewed several times and if he completes the period of his latest contract, he will have served eighteen years as general manager, the longest period on record for a manager at the Metropolitan. No statement was made as to salary, though it is understood that when Mr. Gatti-Casazza came here fourteen years ago with Arturo Toscanini, he was to receive \$30,000 a year. His old contract was due to expire on Oct. 1 of this year.

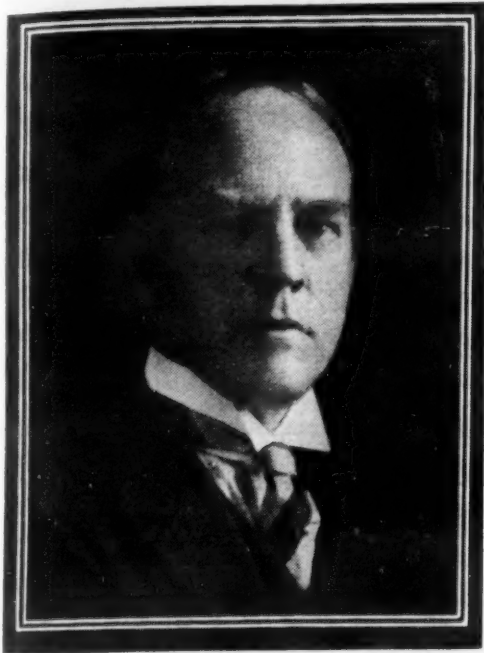
In announcing the decision of the board of directors, Mr. Kahn wrote: "Let me take this occasion to express to you once more the confidence and gratitude of the board of directors as well as the sentiment of warm friendship and high regard which I personally entertain toward you. You may well take pride, as we take satisfaction, in the record of your fourteen years of management of the Metropolitan Opera, characterized as it is by steadfast adherence to high artistic standards, by undeviating maintenance of dignity and prestige of the great institution confided to your care, by the admirable administrative capacity and by the emphatic approbation of the opera-going public as attested by an attendance that has kept increasing steadily year to year."

Recent estimates of the subscriptions of this year at the Metropolitan are placed at \$1,750,000 and gross receipts thus far at about \$2,500,000. It has been pointed out that Mr. Gatti-Casazza has virtually doubled the number of performances given in the old days under Grau, Abbey, Damrosch and Stanton.

Transforming the Player-Piano into a Music Teacher

Carroll Brent Chilton, Inventor of New Type of Instrument, Describes Its Possibilities—Visualizing by Notation What the Piano Plays—An Encyclopedia Written on Music Rolls

By FRANCES R. GRANT



Carroll Brent Chilton, Musicologist, Inventor of the New Player-Piano



If utilized properly and linked to a constructive educational program, the player-piano may become as potent a force in music as the printing press in literature. Such is the opinion of Carroll Brent Chilton, musicologist, who further claims that the instrument, now so effective in making music listeners, is to be the music teacher of the future, eliminating the distances which separate students from the great music centers.

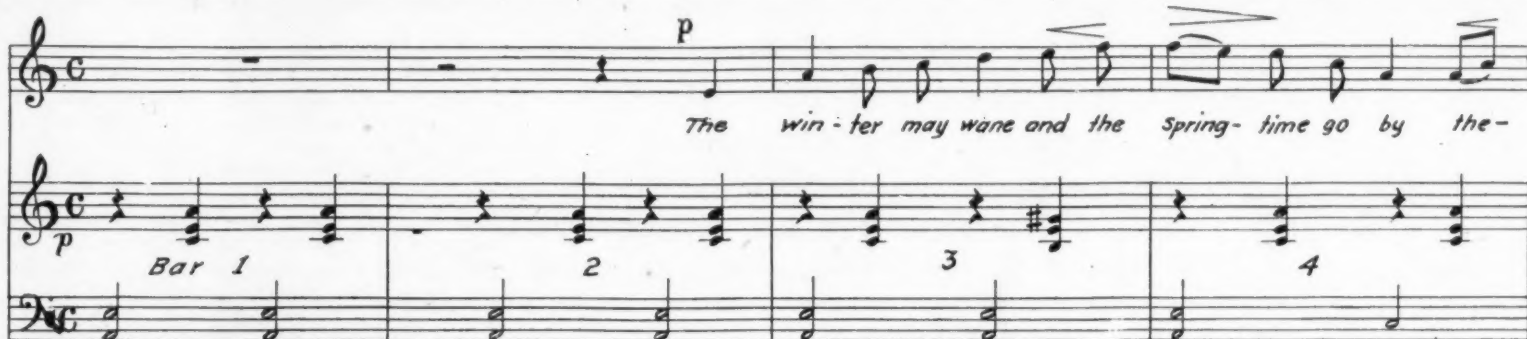
Unfortunately, according to Mr. Chilton, the player-piano is now "a giant in chains," for under the present system the instrument, though pleasing to the ear, makes no appeal to the eye or intelligence. The score or roll, running as it does up and down, is unintelligible to musicians, the great educational impetus coming from a simultaneous appeal to the ear, eye and mind is lost.

Mr. Chilton has invented a new type of player-piano, unlike other instruments in that the scores run from left to right the normal way for reading. His player-roll which he calls an "audiscript score," differs materially from the orthodox roll as it carries not merely the perforations by which the instrument is played, but presents the text of the music.

"Let us take the book, the novel, for instance," says Mr. Chilton. "It is the direct communication between author and reader, without the intervention of a performer. And this is what the audiscript score is to be. The personality of a virtuoso is not interposed between the two; and the listener gains an exact idea of the naked work of art. For the student, the value of this is apparent. The instrument affords a musical experience second only to the act of playing."

Education While You Play

"Further, I have made audiscript scores which contain text, notes and explanations of the music, running parallel with the notes and perforations. There are no limitations to the uses of these in an educational sense. It is possible, almost essential, to build up a constructive 'musical encyclopedia' of records which will trace the history of music. Our present dictionaries of music are ninety-eight per cent text and two per cent music. My idea of a proper musical encyclopedia reverses this ratio. Both text and music of this encyclopedia can



Descriptive Annotation.

She spins again and sings begging God to watch over the man she loves and if he is dead they will meet again in heaven.

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How the Audiscript Score of a Song Will Appear on the Roll of the New Player Piano

be placed on the audiscript rolls, and as the student reads her text, the musical illustrations are presented by the player-piano. The further educational possibilities of this audiscript score may be readily seen. Ear-training, theory, musical form can all be taught with greater ease.

"In chamber music or orchestral scores, the same principle applies. The score will be printed in its original form on the roll.

"I want the amateur pianist to know that he can undertake, in his own home, a progressive series of studies, entirely independent of a teacher if he is remote from such guidance, and proceed step by step from the simplest elementary scales and phrases to the most complicated masterpieces, developing his technique by the natural method of imitating models—the way all masters have learned."

"Ford" Player-pianos for Students

Besides devoting himself to the study of making the player-piano an improved instrument in education, Mr. Chilton has also given time to the question of making it more accessible to the person of limited means. "There is no reason why the player-piano should not be within the reach of every student," said Mr. Chilton. There is no reason why a 'Ford'

instrument cannot be produced with the audiscript score, and retailed at, say \$150. Now take the vocal student, for instance, he is hindered by not being able to afford an accompanist. But this instrument could provide the accompaniments. The student of theory and the piano student could also make use of it.

Possibilities for Composers

"It is the educational value of the player-piano, now entirely neglected, which I want to make use of. Few people are sufficiently good musicians to come into contact with music itself, without the interposition of an interpreter. Hence few know the intrinsic value of the music; they see it only through the eyes of an interpreter. Many futile and shallow writings of our modern men are successful only because they are pushed by the personality of some virtuoso. In the player-piano this is impossible; it is the music itself which is present, unadorned. The actual possibilities of the instrument have never been thought of by manufacturers because they see the player-piano as an instrument of entertainment, but this is not its only function. I believe there is a great public waiting for the instructive instrument. Moreover composers are waiting for it. The expansion of technique in modern music has carried it beyond the possi-

bility of hand-playing. Its whole development has been leading up to the player-piano. When the player is really applied to the purposes of art-training, it will be found that the perforated rolls will enlarge the technique of the piano itself to a point heretofore unimaginable. Composers will write for it directly. They can then write free of the limitations of the fingers. Thousands of new sonorities will come from new groupings and spacings of the chords impossible to the hands. There will be a wide development in the use of the arpeggio. Orchestral works can be cut from scores instead of piano versions. In short we shall see an unparalleled enrichment of piano music.

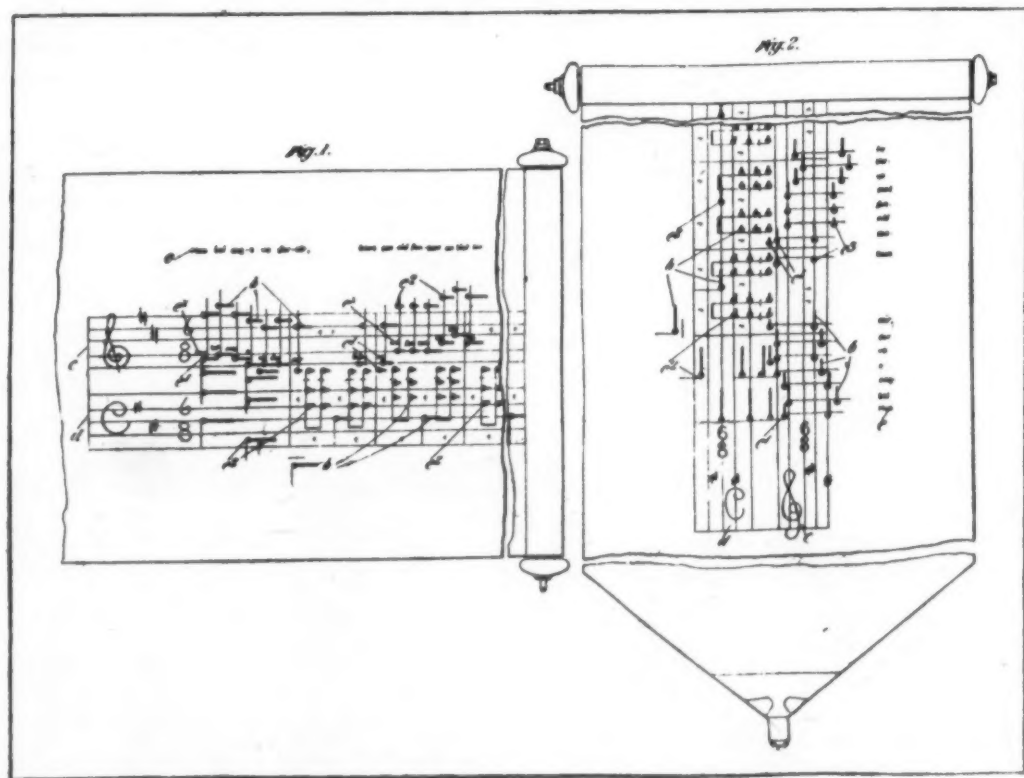
"Ernest Newman says of the player-piano that it has a great future, and that 'it will make plain people lose their irrational terror of good music by the simple process of repetition.'

"Unquestionably the player-piano, reconstructed, has its great future. The players and teachers, concert managers and publishers have been in charge of music up to date. It is about to be put down in the records of the race that in the first quarter of the Twentieth Century the control of music passed out of their hands.

"The manufacturers strongly maintain that the American people feel little interest in serious music, in musical education. I suspect that this is the natural mistake of the marooned New Yorker who imagines that the center of America is to be found on Fifth Avenue and Broadway. Let him go out to the West and Middle West and see the hunger for music. The difficulties of teaching to the great hungry auditory may be underestimated. But to me it is inconceivable that the most romantic people on earth should not care to know about the most romantic of the arts on which they spend millions a year."

In the furtherance of his efforts for the recognition of music, apart from the interpreters, Mr. Chilton has organized an Intrinsic Music Foundation for the study of music.

Through the association Mr. Chilton aims to gather in practical form the best of musical knowledge and to plan a systematic distribution of it. It is also his hope that by the efforts of the organization the best of the folk music of the nations will be collected and published thereby inducing a revival in interest in this form of expression and giving a background for creative inspiration. Eventually this musicologist hopes it will be one step towards the creation of a ministry of arts, which he believes is necessary for the development of music.



The Old Piano Rolls as Compared with the New Audiscript Score

Three Orchestras and Five Conductors Unite in Gala Concert to Establish Rome Fellowship

Stimulating Program Played by Combined Ensemble of Philharmonic, New York Symphony, and Philadelphia Organizations—Mengelberg Devotes Four Concerts in Week to Mahler's Third Symphony—Walter Damrosch Resumes Leadership of His Forces—Hofmann and Siloti Appear as Soloists—Stokowski's Band in New Visit—Sousa at the Hippodrome

NEW YORK'S orchestra week was given a stimulating touch of the unique by a gala concert on Monday evening, in which three symphonic bands and five conductors participated, for the purpose of establishing the Walter Damrosch fellowship at the American Academy in Rome.

Three concerts by the Philharmonic Society in New York, and one in Brooklyn, were devoted to Mahler's Third Symphony.

Walter Damrosch resumed the leadership of the Symphony Society, which gave four concerts, including one for Young People. Josef Hofmann was soloist at the Thursday afternoon and Friday evening concerts, and Alexander Siloti on Saturday and Sunday afternoons.

The Philadelphia Orchestra, which participated with the Philharmonic and the Symphony Society forces in Monday night's concert, played another of its New York programs in Carnegie Hall the next evening.

Large conservatory of highest standing in Middle West city of half million population wants young lady voice teacher of some experience who can sing. Also young woman Dunning system piano teacher to take charge of children's department.

Location a long distance from New York and Chicago. This school wishes to employ teachers who really want to make places for themselves in a progressive city where the possibilities are absolutely unlimited. Those who prefer to live in New York or Chicago please do not answer.

Reasonable salaries guaranteed. Income dependent upon what the teacher can deliver.

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Rivoli Concert Orchestra

Frederick Stahlberg and Emanuel Baer conducting

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IN "TRAVELIN' ON"

"The Mistress of the World"

Second episode—"The Race for Life"

Famous Rialto Orchestra

Hugo Riesenfeld and Joseph Littau conducting

CRITERION

B'way and 44th Street

FOURTH WEEK

Ernest Lubitsch's production

"THE LOVES OF PHAROAH"

With Emil Jannings, Paul Wegner and Dagny Servaes.

Sousa's band was applauded by a huge audience at the Hippodrome on Sunday evening.

Monday Night's Gala Concert

Five conductors led three orchestras with a combined ensemble of 212 players at Carnegie Hall, Monday night, Feb. 27, when a sum said to have approximated \$18,000 was realized to establish a fellowship of music in the American Academy of Rome, to be known as the Walter Damrosch Fellowship. The concert also served to celebrate the fiftieth anniversary of Mr. Damrosch's arrival in America. It assembled a huge audience, which paid Mr. Damrosch tribute besides tumultuously applauding in turn each of the five conductors who passed in review during the program. A bronze plaque, executed by Mrs. Harry Payne Whitney, which bore a portrait of Mr. Damrosch, was presented to him with appropriate remarks of eulogy by Dr. John H. Finley and accepted, with an expression of gratitude and appreciation, by Mr. Damrosch.

The orchestras which contributed largely of their membership to form the huge symphonic ensemble were the New York Symphony, New York Philharmonic and the Philadelphia Orchestra. The conductors who led this mighty band were, in the order they appeared, Josef Stransky, Artur Bodanzky, Albert Coates, Willem Mengelberg and Leopold Stokowski.

The program comprised Beethoven's "Leonore" Overture, No. 3, and the Prelude to Wagner's "Lohengrin," conducted by Mr. Stransky; Wagner's "Meistersinger" Prelude, and Berlioz' resounding adaptation of the "Rakoczy" March, led by Mr. Bodanzky; the Finale from Brahms' First Symphony, by Mr. Coates; Liszt's Symphonic Poem, "Les Préludes," by Mr. Mengelberg, and the end of Act III of "Die Walküre," by Mr. Stokowski. The concertmeisters and first players of each choir changed as the conductors changed. A specially constructed apron, extending out over several rows of seats, enlarged the platform so as to provide the space required to seat the two hundred and more in the combined band.

This was not an orchestral ensemble of record size, as reference to some of the festivals of other years will show. But neither was it one in which artistic values were utterly sacrificed for the sake of the show of mere numbers. The combined orchestra played amazingly well. There had been but one joint rehearsal, though each of the conductors had visited the other organizations to explain some details of the works to be played. At no time did the huge ensemble seem unwieldy or unresponsive. Its chief defect was that the mere weight of so many instruments distorted some effects and changed the character of some of the music played. The "Lohengrin" Prelude, for instance, lost its mysterious, celestial atmosphere, and became richly sensuous. There was nothing that could be called a pianissimo in the strings. The climactic phrases in the brass, had, on the other hand, a stimulating crash.

Berlioz doubtless would have rejoiced in the great volume achieved in his march, rousingly conducted by Mr. Bodanzky; but it is less certain that Wagner would have liked the sound of his fugue-writing in the "Meistersingers" Prelude. The very thickness of the tripled strings tended to obscure articulation, though the work was played with the greatest crispness and precision.

Mr. Coates set for himself the most difficult task. The more intricate and finely differentiated details of the Brahms Symphony were successfully worked out, however, and the scale of dynamics made possible by the huge orchestra conformed to the bigness of the music itself and the British conductor's especially big way of playing it. Mr. Mengelberg gloried in the opportunities afforded to heighten the emotional effects of the Liszt work, which has been a battle-horse for him in New York. There was a ruddier, richer glow in the "Walküre" music, resulting from Mr. Stokowski's warm and vital employment of the increased sonorities at his disposal.

The audience applauded all five leaders with about equal zest, and each was compelled to return to the platform several times before the program could continue.

O. T.

Mahler's Third Symphony

Gustav Mahler's Third Symphony, in D Minor, which supplements the usual orchestral ensemble with a solo alto voice and women's and boys' choruses, had its first New York performance at the concert of the Philharmonic Society at the Metropolitan Opera House Tuesday evening, Feb. 28.

Not content with introducing this dreary and unprofitable work to a public that never had taken Mahler to heart

Music Credits Find Increasing Favor in Colleges

THE United States Bureau of Education recently issued a free pamphlet on "The Present Status of Music Instruction in Colleges and High Schools." There are 194 colleges which allow entrance credit in some form of music, according to the pamphlet, 190 credit theoretical music and 154 grant entrance credit for appreciation. Applied music, that is, performance on the piano, violin, voice, etc., is recognized in eighty-eight colleges for entrance requirements. There are 232 colleges which offer credit for music courses in college.

as a composer, though respecting him as a conductor, Willem Mengelberg, avowedly a Mahler convert and apostle, preached it with all the eloquence of a virtuoso conductor's art to three other audiences during the week. The two mid-week Philharmonic concerts in Carnegie Hall were given up to it, and the gospel of Mahler was carried to the unbelievers in Brooklyn on Sunday.

Under Dr. Kunwald, the Symphony was heard in Cincinnati as far back as 1914, which was three years after the composer's death and about twelve after the first hearing of the work, in its completed form, abroad. The Philharmonic planned to present it to New York patrons some seasons ago, but it remained for Mengelberg, fresh from his Mahler Festival in Amsterdam, to do this deed

[Continued on page 44]

Pavlova, After Swing from Coast to Coast, Will Make Additional Tour

Supplementary Itinerary Arranged for Dancer—Will Close Year with Week in New York—To Visit Orient Next Season

ANNA PAVLOWA and her Ballet Russe completed their American tour, according to the original schedule, on Saturday last. So manifest has been the desire of audiences all over the country to see the celebrated Russian dancer and her associates, that their stay in the United States has been extended, and S. Hurok, under whose direction they are appearing, has made out a supplementary itinerary which will keep them occupied until the beginning of May.

The new arrangement allots additional appearances to principal Eastern cities, includes a return engagement of a week for Chicago—March 26 to April 1—takes the company to Canada again, and brings Mme. Pavlova once more to the Metropolitan Opera House, for a week immediately following the close of the opera season in April. The tour will be in the nature of a farewell swing around a great section of the country, but happily Mme. Pavlova contemplates saying no more than "au Revoir." She will be away a whole year, but she will return to America for the season of 1923-1924.

Next season Mme. Pavlova will tour in the Orient, visiting Japan, China and the Philippines. Following her present American engagements she will leave for Europe on May 6 and will rest for three or four months, preparatory to her Far Eastern excursion. She will open at the Imperial Theater, Tokio, on Sept. 26, and will spend some twenty weeks in the Orient. Mr. Hurok, who will direct the tour, will leave for Japan early in September.

The forthcoming appearances at the Metropolitan Opera House, from April 24 to April 30, will mark the completion of a ten-year period during which Mme. Pavlova has danced seven seasons in America. To celebrate the occasion, new works are to be given and favorite ballets and divertissements of former seasons are to be revived. The program promises among other things, a ballet to



© Eugene Hutchinson

Anna Pavlova, Who Has Danced from East to Far West and Back Again This Season

the music of Liszt's "Les Préludes," the charming "Autumn Leaves" and the two-act invention "Giselle." Admirers of the art of the distinguished dancer have signified their intention of making a presentation to express their appreciation of the work accomplished by Mme. Pavlova in promoting an affection for art in the ballet form in America.

The original tour for this season, carried out with conspicuous success in a year which has brought trying difficulties in many parts of the country, opened in Quebec in mid-October, and took Mme. Pavlova and her ballet to some eighty cities. After playing in the East and Middle West, a swing out to the Pacific Coast was accomplished, and the company then turned South, working through Texas to the Atlantic seaboard again. The supplementary tour now arranged, retraces much of the ground covered. It provides for appearances in Lynchburg, Richmond and Norfolk, Va.; Washington, D. C.; Baltimore, Philadelphia, Wilmington, Del.; Hagerstown, Md.; Harrisburg, Shamokin, Altoona, Johnstown, Pittsburgh and Youngstown, Pa.; Akron and Cleveland, Ohio; Fort Wayne, Ind.; Chicago, Detroit, Toronto, Ottawa, Montreal, Quebec, Boston, Northampton, Hartford and New Haven. Appearances in New Jersey cities close to New York are also being arranged.



Dear MUSICAL AMERICA:

There is an ever present problem before aspirants for fame in the musical world, their friends and backers as to the best means by which a début can be successfully brought about. Naturally, this involves the question of the critics, which is all the more serious if the début is to be made in New York City, where the verdict may affect the entire country.

As you know, I have persistently held that the best way is to leave the critics alone, to send out as little advance propaganda as possible, but to be concerned with securing a suitable auditorium, appropriate surroundings and in getting a fairly representative audience together, in other words, to give the débutante as good a chance as possible with regard to auditorium, surroundings, audience, and then let it go on the merits.

In this connection, I drew your attention to some conspicuous instances of the success of this mode of procedure as in the case of Myra Hess, the English pianist, who came to us entirely unheralded and yet made an instantaneous hit with press and public, which was immediately followed by requests for her services from leading managers and musical organizations all over the country.

Recently, we have had an instance of the other extreme, namely, the début of a young singer made with every possible effort to influence opinion in her favor, to which were added unusually attractive features as a background to her personality. As I wish to point a moral rather than to single out an individual, I shall not name the parties interested.

For some time past, the gentleman who conducts a musical department in one of our evening papers, and who has won considerable prominence by his public work, issued a challenge to the effect that he was going to produce an artist of the first rank and that he would demonstrate that this would be done in order to prove not only the worth of the lady in question but the ability of the particular paper with which he is connected "to make an artist," as he phrased it.

The appeal of the propaganda was emphasized by the declaration that the lady was an American and, therefore, it was to be seen whether the public would support one of their own as well as it did foreign artists of standing and reputation. In addition to this propaganda, personal letters were sent to people of prominence in the musical world urging them to be present at the début and to support the lady as a matter of patriotism and also to show their willingness to encourage a young artist of the highest distinction and worth.

The début was made under very auspicious circumstances in the largest hall in this city. A notable musical organization assisted as did one of the conduc-

tors of the Metropolitan. Novel features were introduced on the stage in the way of lighting, painted screens, so as to take away the cold character of the stage. These features were notably artistic.

Now let us see what was the result.

With regard to the press, none of the leading critics were present. This was no doubt due to the fact that on that evening, there were two operatic performances, and other musical events of importance, so that those critics who were there were the assistants of the leading ones.

Three of the daily papers, the *Herald*, the *New York American* and *Evening Post*, did not mention the début at all to my knowledge.

The *Times* gave it about twelve lines, characterizing the concert as an "ambitious début," and contented itself with naming the principal compositions sung without the expression of any opinion as to how they were sung or as to the capabilities of the débutante.

The *New York World* gave an extended account, four-fifths of which were devoted to a description of the stage scenery, the management of the lights and the assisting artists. With regard to the lady's singing, the writer said that she had a light voice, with good tones, excellent at the top, which, however, she was not yet completely able to control. The verdict was that while she had a fine natural equipment, it needed more training.

The *Tribune* review was more favorable. It called attention to the appeal made by the scenic ideas which it said were claimed to be worth fifteen thousand dollars. The critic said that the lady had a remarkably pleasing voice, combining strength without apparent effort with a clear, smooth tone, especially pure in its high notes. Coloratura passages were sung with ease and finish, but her voice had comparatively little emotional power.

The *Evening Sun* gave a brief notice to the effect that the lady displayed spontaneity of style, a graceful coloratura ability and an intimacy of appeal that was rather lost in the space that confronted her. Her tonal color was uniformly pale and there was little variety in her interpretation of Debussy and Fauré.

The *Globe* gave a very brief notice in which the critic said that the lady revealed a high, fresh voice, naturally flexible, and a delightful feeling for grace in song, but her singing was colorless and technically immature.

In a few lines in the *Evening World*, the critic stated that the lady did not require the unusual stage decorations to show that her voice is better than the average and yet, she does not know what to do with it.

The *Evening Journal* just gave the lady four lines, simply recording the fact that she gave a concert.

The *Evening Mail* said she is a pretty young woman, winning and unaffected. Her voice is a light, flexible one, easily produced and extremely pleasing. More variety in her interpretation would have made more colorful the long program.

The critic of the *Telegram* stated that the lady made a promising start, that she has a lovely voice, even and flexible. She thinks a little too much of tone and not enough of making her singing expressive. Her intonation on high notes was not always perfect, but she is young and has talent.

It should appeal to fair minded persons that had these criticisms been given to a young débutante who had been brought forward without any preliminary claims, had the critics been left to decide the issue on the merits, they could be considered as being on the whole exceedingly favorable and as indicating that the young lady had a very promising career before her, especially if she was in competent hands and continued her studies.

When, however, we stack up these criticisms against the challenge made to the effect that the débutante is an artist of the first rank, then it is evident that, in the opinion of the critics who were present at the début, she did not justify the claim made for her, though her performance was most creditable.

Now I happened to meet one of the leading critics who had run in toward the end of the program, having been at the opera that night. We discussed the situation not from the point of view of this particular début,

but with regard to the best methods to be adopted in such matters.

He agreed absolutely with the position that I have taken, namely, that when the critics are bombarded as they were in this case with appealing letters and propaganda, one of two situations is sure to develop. Either the critic will resent the apparent effort to forestall his criticism and make it favorable regardless of the truth, or he will be disposed to expect too much and consequently even if the débutante has many good qualities, he or she will fall below expectation, which naturally will be reflected in the criticism.

My own judgment is that had the lady been presented in a smaller hall, had the stage settings not been so ambitious even though admittedly artistic, had there been nothing more perhaps than a few palms and plants artistically displayed, had no challenge been issued, which naturally invited criticism as well as great expectations, had the musical world not been bombarded with appeals, had there been no claim made that the lady was an artist of the first rank fully prepared to enter upon a successful career, the result would have been far better, and certainly more helpful.

An instance where unfortunate propaganda may injure a really worthy artist and the injury be done wholly without the knowledge and consent of the artist was given some time ago in the case of Tom Burke, a very capable operatic tenor, who was unfortunately introduced by his manager as a greater singer than McCormack. The result was that it hurt.

However, Tom Burke came into his own the other night when he sang, with little or no notice, at the Manhattan to replace Tito Schipa, who was ill. Tom was brought in to sing the *Duke* in Verdi's "Rigoletto." True, he had sung this rôle before in London, where he has always been a great favorite. Here he was only known as a concert singer.

How he won his audience is a matter of history. That he aroused enthusiasm with the singing of "La donna è mobile" was assured.

Finck tells us that when Verdi wrote this aria, he did not allow the tenor to see it till the day of the performance, knowing that if sung it would fly all over the town in twenty-four hours and then the composer would be accused of having stolen a popular tune. Finck says that he wishes that Verdi had not written this tune because it is musically inferior to the rest of the opera. But anyway Finck admits that the audience always receives it with "howls of joy." This leaves Finck in the position of having to ask, what can you do about it? And yet it is the same dear Finck who a little while ago wrote a beautiful article in which he showed, with all the eloquence at his command, that "melody means life not death to music."

When we speak of musical affairs in this country, the mind is apt to refer at once to symphony orchestras, opera, recitals by artists of renown, chamber music, church music, etc., etc. Little if any consideration is given to the large number of intimate musical affairs which take place all the time all over the country in the studios of artists, in homes where music is ever welcome, in the many musical entertainments given in clubs and churches that pass unnoticed in the press, not to speak of the sincere efforts that are made by musicians of standing to do something to raise the general standard of musical knowledge and culture and more particularly to bring out talent whether on the part of singers or players, but more particularly on the part of our American composers.

In this last activity, the Society for the Publication of American Music, which was started some three years ago, has been pre-eminent. The purpose of this organization is to receive compositions by Americans, select the best, have these played and then select from those that are played such as are deemed worthy of publication, which is done irrespective of any commercial possibilities, that is to say, whether it will pay or not to publish them. All is done wholly "on the merits."

The officers and directors of this organization are John Alden Carpenter, president; Mrs. H. H. A. Beach, Rubin Goldmark, Edwin T. Rice are vice-presidents; Burnet Corwin Tuthill is the acting treasurer; William Burnet Tuthill is the secretary. Other officers and directors are Eric De Lamar, A. Walter Kramer, Oscar G. Sonneck and Louis Svecenski. The advisory music commit-

Viafora's Pen Studies



If Beniamino Gigli Has a Favorite Rôle, Its Existence Hasn't Been Discovered at the Metropolitan Opera House. Like the Late Enrico Caruso He Sings Any Part Assigned Him with Apparently Equal Zest, and Invests the Dramatic Music of "Avito" in "L'Amore dei Tre Re" with the Same Beauty of Tone That He Brings to the Essentially Lyric Phrases of "The Duke" in "Rigoletto" or "Edgardo" in "Lucia." Viafora Has Sketched the Popular Tenor Here as He Appears in the Title-Rôle of "Andrea Chenier," in Which He Has Won Much Success Since the Opera Was First Mounted at the Metropolitan Last Season

tee consists of Georges Barrère, Harold Bauer, Adolfo Betti, first violin of the Flonzaley Quartet; George W. Chadwick, Rubin Goldmark, Hugo Kortschak, former first violin of the Berkshire Quartet; Frederick A. Stock and Deems Taylor, the well known music critic of the *New York World*.

It was my fortune, having taken some interest in this society, to be present at a hearing of the works that had been selected for that purpose by the committee, which hearing took place in the artistic studios of Edwin T. Rice on the upper West Side. Here the small company of artists and enthusiasts were received by Mrs. Rice, a handsome and most gracious hostess.

Among the players were Gaston Dethier at the piano; Edouard Dethier, violinist; Hugo Kortschak, violinist; Mr. Rice, who, in addition to being a prominent lawyer and public-spirited man, is a fine amateur cellist; Lawrence Schaffner, pianist; G. K. Raudenbush, violinist; Emmeran Stoeber, cellist; E. Chadek, violinist; L. Schwab, viola player; the Letz Quartet, Mr. Laura, Mr. Towdin, Mr. Krauter, Mr. Moldavan and Mr. Such.

A delightful evening was spent in hearing the various compositions which included a quartet and flute, two sonatas for piano and violin, a piano quartet, a sonata for piano and cello, two quartets for strings. During the playing the members of the committee present made notes as to which they considered should be published by the society.

You saw Walter Kramer, the well known young American composer and writer in close confabulation with Oscar G. Sonneck and Deems Taylor. Sonneck, a most amiable and cultured man, formerly in charge of the Music Department in the Library of Congress, is undoubtedly one of the greatest music experts in this country. He has given us, with the backing of the great house of Schirmer, the quarterly *Music Review*, which is the leading publication of its kind.

Deems Taylor, the music critic of the *World*, has a fine sense of humor which his pale, refined, ascetic face would give you no inkling of till you get talking to him. You know he is as talented with the brush as he is with the pen. As for Rubin Goldmark, he has long been the backbone of the Bohemians, the leading musical club in New York, where his post-prandial orations interspersed with

[Continued on page 8]

MEPHISTO'S MUSINGS

(Continued from page 7)

bright and witty anecdotes, have made him as well as the club famous.

The other musicians present took their job, especially those who had to perform, very seriously—so seriously indeed as to suggest that they were members of a hanging committee instead of an organization which was seeking to encourage that poor mortal, the American composer in his efforts to win recognition.

Evidently, some of the leading critics are waking up. Not only did they refer to the massed orchestras which greeted Walter Damrosch on his return to this country at a concert to raise funds for the Damrosch Fellowship, to enable young American students to study in Rome, Italy, as a "great noise," but they questioned the judgment of those who are honoring Damrosch in this way. As Finck says in the *Evening Post*: "It was not explained why Rome, which is probably the most unmusical city in Europe and at present a focus of cacophonous infection, was selected."

Krehbiel in the *Tribune* refers to the matter as follows: "Mr. Walter Damrosch made a speech expressing his gratitude for the honor done him by the harmonious co-operation of three orchestras and five conductors and the gift of a bronze tablet designed by Mrs. Harry Payne Whitney, in which he commended the sending of composers not for training but for inspiration to the country from which have come most of the anarchistic and taste-perverting musical things which he deplored. Must have suggested to some minds that sins are committed in the name of charity as Mme. Roland thought crimes were committed in the name of liberty."

The critic of the *Evening Journal* says in referring to the selection by the ladies of John H. Finley, once president of the College of the City of New York, as the orator of the occasion: "It may sound ungracious to say so, but we could think of half a dozen persons who might have been better qualified than Dr. Finley for this job, people more intimately acquainted than he with what was to be talked about. The audience listened to him as audiences usually listen at concerts, and when it was over, they came to the real point by applauding Mr. Damrosch with the kind of enthusiasm he deserved."

It does seem to me that inasmuch as Walter has rendered services to the cause of musical culture in this country and particularly in this city which cannot be sufficiently estimated, it would have been more fitting had a scholarship in his honor been devoted to some prominent conservatory of music in this country, perhaps the Institute of Art over which his brother Frank so ably presides, for the simple reason that Walter got his principal training right here at home. He is not only an American in the best sense but a standing proof that we can produce musician-composers of the first rank. So why go to Rome?

The announcement is made that Irving Berlin, who has made steen millions by writing popular music, is going to write a jazz grand opera and that there is a distinct possibility that Miss Mary Garden, impresaria and diva of the Chicago Opera Company, may usher it into a hushed and waiting world. Berlin has stated that he is determined to go through with it and as the report says, there is a prospect that next season the energetic form of American syncopation, for which the Rev. John Roach Straton and others have lately been urging quarantine as a kind of dangerous fever, may be elevated to the highest stage of lyric art.

The original suggestion for such a work came from a lady, Mrs. Muriel Draper, one of the various personal representatives of Miss Garden. Mrs. Draper states that it occurred to her that as a work like "The Barber" had been written and found favor, there was no reason why we shouldn't have an American opera dealing with skyscrapers and bad whisky. She talked the idea over with Mr. Berlin, who took to it as a hungry trout takes to the fly in May time. Mrs. Draper says that she has talked over the matter with Mary who had shown an interest.

Berlin, in an interview, said that the work ought properly be called a synopated grand opera for whenever peo-

ple hear of jazz they think of shaking shoulders. He says he wants to do an opera in that rhythm, for he feels it is distinctively American. He is convinced too that eventually the great American opera will be written in that form. Berlin added that it is possible that the scenes may be laid down South during the Civil War for whenever he writes a song about the South, there is something romantic about it even if the subject is in reality a mudhole.

While we are on the subject of the American composer, including, of course, Irving Berlin, let me tell you that Edgar Stillman-Kelley is coming more and more into his own. Years ago I remember Kelley when he first came to New York from California. He was unknown, unappreciated and very, very poor. What he went through till he got recognition, deponent sayeth not. But he has won out.

The Oxford, Ohio, people, you know, gave him a scholarship where he lives in a lovely home in the woods, at peace with all the world, which is far enough removed from him not to disturb him, the town being a mile off, and where he floats in the upper ether all the time and is only brought down to earth by his devoted wife, when it is meal time or he ought to go to bed.

The other day a vast audience filled Emery Auditorium in Cincinnati to hear Kelley's new New England Symphony. So great was the enthusiasm that the audience rose to do him honor. Everybody got up but one certain lady. A gentleman behind her, leaned over and said: "Madame, rise in honor of this great American." She rose. How do you suppose the dear man felt when Kelley returned from the platform and sat with her during the rest of the performance? It was his wife, but as she said afterward: "I have stood up for Edgar so often that I thought on one occasion I might sit down while the rest of them stood up for him."

Score another for the French.

A great success was won the other day in Paris at a concert of modern music, by some songs by Aaron Copeland, a young composer from Brooklyn who studied at the Fontainebleau School. Durand, the French publisher, thought enough of Mr. Copeland's composition to issue certain of his piano pieces.

This is another instance of those I have already quoted where the American composer is more appreciated in Paris than he is in his own country.

Musical affairs are in pretty bad shape in Germany. According to a German musical paper, the Mozart Festival at Salzburg had to be given up for lack of funds; the proposed edition of Liszt's works is in doubt because of lack of funds; the continuation of the Leipzig Conservatory is in doubt because of lack of funds; the Brahms Society has had to sell Brahms' birthplace to the city of Hamburg on account of lack of funds, but be it recorded that the "Salome Fox Trot" by Robert Stolz has just made 32,000,000 kroners or 4,000,000 marks. Think of it! Is it necessary to go to Germany in these days for musical atmosphere?

Olga Samaroff, the distinguished American pianist, for she was born in this country, and who is, as you know, the wife of Leopold Stokowski, the eminent conductor of the Philadelphia Orchestra, has recently had something to say in the Philadelphia *Ledger* apropos of the taste of the American public in musical affairs.

According to her, and she has won favor by her recitals all over the country, there is little doubt that some of the artists have a tendency to under-rate the taste of our people. The lady is convinced that the American public will accept and appreciate the best. Perhaps you recall a similar statement made by that charming pianist, Mme. Elly Ney, who is now with us.

As Mme. Samaroff says, the growth of the interest in and the appreciation of music in the United States has been tremendous during the last ten or twelve years. It has been constant, not spasmodic and the changes which have occurred in the public taste are always for the better class of music. She deprecates the disposition of managers and artists to play down to the so-called popular taste. She tells us, too, that on several occasions where she sent recital programs in advance to managers or clubs in smaller cities, she has had them returned to her with the request to substitute in place of some of the lighter

selections classical numbers, which she thought could only be played before audiences to be found in the larger cities.

For this growth in the appreciation of the best in music, Mme. Samaroff thanks the women and especially the women's musical clubs all over the country, which are giving concerts, bringing out the best works and engaging the best of artists.

She hit the nail on the head when she said that it must not be understood that every man in Europe either loves music or attends concerts.

To hear some people talk, you know, you would think that every little boy who smokes a cigarette on the streets of Paris, Hamburg, Vienna or Berlin can read a musical score.

William Chapman of New York and of Shelburne, N. H., where he has his summer home, and who is somewhat known as the conductor of the Rubinstein Club, the Maine festivals and other musical activities is conspicuous on certain occasions when his charming wife, Mrs. Chapman, leads the Rubinsteiners through concerts, recitals, banquets, pink teas, dances, receptions, and gives them more of Heaven than most of them are likely to get hereafter.

William is at work on a scheme which is nothing more nor less than the building of a great auditorium in Lewiston, Me. William says that if they will build that auditorium he will bring the Maine musical festivals to Lewiston just as they appear at Bangor and Portland every fall. William also stated that he would go down into his jeans and give one thousand dollars, which it appears he is carrying loosely just now, to support the subscription. They expect the State to appropriate fifty thousand dollars.

As Lewiston is very jealous of Portland and Bangor it is quite likely that the auditorium will be built. This reminds me that one of the growing needs of this country to-day is suitable auditoriums for musical activities. Even the great artists have occasionally to give their recitals in churches.

I believe the only time that Josef Hofmann goes to church is when he has to give a recital in such an auditorium when there is no other suitable for him.

Did you know they came near having a riot at the Rubinstein the other afternoon? It was the occasion when they had as their special guest of honor Mme. Calvé. What interested the ladies as much as her singing was the marvelous costume in which she appeared.

In honor of Mme. Calvé all the ladies of the Rubinstein had gone the limit in hats which were "creations." Such an exhibition of millinery has not been seen in years, for the auditorium was crowded. Some in the rear, however, who could hear but not see the distinguished artist owing to the creations in front, raised a cry: "Hats off!" on which the tactful Mrs. Chapman rose up and requested the ladies present to remove their hats. This was done amid heart burnings.

Now it seems that to grace the occasion the presidents of the 150 other clubs, musical and dramatic, had been invited to attend. They, having duties of their own to perform, could not arrive on time. When the 150 entered, each also with a creation, they were given front seats in deference to their distinguished position. Those who had already removed their hats saw this row of creations suddenly shutting off their view of the stage, so that with one voice they cried: "Hats off!" For the second time, the tactful Mrs. Chapman rose up, explained the situation and requested the 150 presidents to be so gracious as to remove their hats.

As Mme. Leila Cannes, the handsome and distinguished president of the Women's Symphony Orchestra, said: "When a person has expended an unlimited amount of dollars and time on a hat, which by its grace and beauty is the envy of the other 149, and you are suddenly requested to hold that hat in your lap instead of on your head, it is terrible." And that is why Mme. Calvé sang before a hatless audience at the Rubinstein, which incidentally has brought up the old question, Ought a lady to remove her hat at a matinee?

There is a dear old soul who sits two rows in front of me in the Metropolitan at the matinees, who keeps her hat on during the whole performance. The entire force of ushers has thus far vainly attempted to induce her to take that hat off. I have come to the conclusion from her attitude that if she took off her hat, her hair would come with it, and that is why she keeps it on.

A very clever little lady is Mme. Pareto, the singer who won a conspicuous success with the Chicago Company at the Manhattan. She has made it known that she proposes to stay in this country. Her reasons are that she can get not only more money here than anywhere else but an appreciation which shows that there is a cultured public that welcomes beautiful singing, which she certainly is able to give.

Jeritza, you know, made a sensational hit when in "Cavalleria Rusticana" she is rebuffed by the bad tenor and so does a roll and somersault down the steps of the church. Some Sicilians—you know the scene of the opera is laid in Sicily—were present at the performance when she did this and were quite indignant over it, for, said they, no Sicilian girl ever would roll down and do a double somersault on the steps of a church. As one of the Sicilians said: "This is not our spirit. It is not true to the customs of the country." What she might do elsewhere than on the church steps they were not prepared to say, but she certainly should have selected a different place to do her acrobatics. So, you see, the greatest artists are not free from criticism from their own.

Did you know that Gigli, one of Gatti's leading tenors, has two wonderful children? One is a daughter of four by name of Esterina, who dances charmingly. It comes to her naturally. The other evening when Gigli sang in "Andrea Chenier," the little lady, dressed as *Manon Lescaut*, was with her mother in a box. Later when Gianni Viofara, the cartoonist, led her into the audience to shake hands with some friends, she made as great a sensation as her papa was doing on the stage.

Besides the girl, Gigli has a boy two years old called Enzo after the tenor in "Gloconda." When Gigli exercises his voice, the little fellow, who can barely lisp, tries to imitate him. Then the father shows him he should not sing that way. Do you wonder there are infant prodigies when they begin as soon as they can stand on their little legs?

This reminds me to tell you that Gigli is in need of a good press agent, which came about this way: After one of his greatest successes, a friend told Gigli that what he really needed now was a press agent who would write up those interesting details—whether true or not didn't matter—about his personal life and his past career, as would make him as prominent as the President of the United States, Billy Sunday or Lillian Russell. He also volunteered to introduce Gigli to one, having in mind at the time an impecunious Italian whom he desired to unload on Gigli.

Gigli accepted the offer. The Italian came and read him the most beautiful notices. As Gigli said, some of them were so beautiful they brought tears to his eyes. But as Gigli said afterward: "They were beautiful, but no es print." He meant that he never could find these notices in any of the papers. All he had seen was a picture of himself in the *New York Times*, but as for the beautiful notices that had driven him to tears, they never appeared, and that is why Gigli is still in need of a press agent, says your

Mephisto

Remission of Duty on Imported Carillon Bells Opposed

WASHINGTON, March 4.—When the bill introduced for the remission of the tariff duty on a set of carillon bells for the Church of Our Lady of Good Voyage, Gloucester, Mass., came up in the House a few days ago Mr. Herrick objected that if by this bill they were going to start a precedent, and remit the duties on all bells imported by churches, a hole would be cut in the revenue. Mr. Treadway replied the bill did not establish any precedent, as the same thing had been done previously for churches, and in this case, the people affected were poor families of fishermen who had brought over from Portugal certain customs which they would like to continue here. The Treasury Department, he added, was entirely agreeable to this remission of duty. Mr. Herrick persisted in his objection, and the bill could not be proceeded with.

A. T. MARKS.

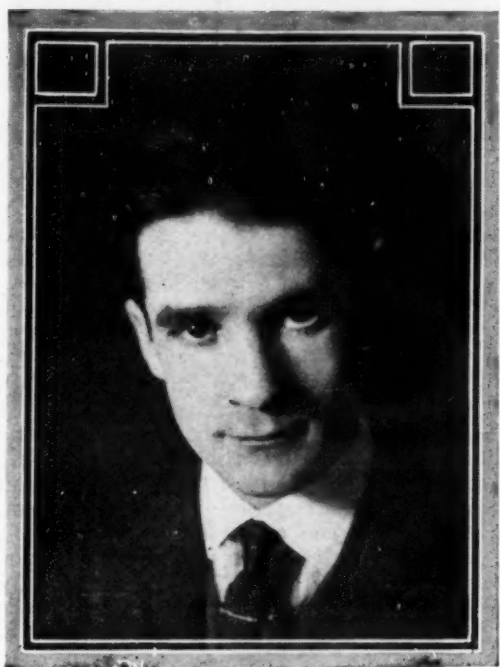
Give Critics Concert Appearances, Ashley Pettis, Pianist, Suggests

Young Californian Says Music Criticism Takes Important Place in Newspapers of Far West and Artists Are Aided by Its Constructive Quality—Virtuosity Versus Artistry

MUSICAL criticism occupies an important and serious place in the columns of Far Western newspapers, according to Ashley Pettis, pianist, from California, who recently made his New York debut.

"As is natural, the musical critics of the West are less hampered by space limitations than those here," explained the pianist, "and hence criticism is able to pass out of the class of mere perfunctory reviews. Then of course, the critics of the Far West, and more definitely of California, since that is the state I know best, have far less to cover than the critics of this city, who are so overburdened by innumerable events.

"In San Francisco such men as Redfern Mason and Ray C. Brown have brought into their work a unique and fresh literary quality, as well as remarkable musical erudition. Besides its effect on the readers, this criticism has been of much assistance to artists, by its constructive quality. I do not mean that these men always agree with the artist. On the contrary they often disagree with him; but they are able to appreciate his point of view. This I think is the criterion of good criticism—the ability to understand the viewpoint of an artist, even if one does not sanction or approve of it. Every sincere artist who has attained the point where he believes himself fit for an audition has, it seems, a reasonable demand for consideration, and the truly inspired critic is he who can understand the player's idea, and if



Ashley Pettis, Pianist

he believes it wrong, demonstrate to him constructively how he should alter it.

Baptism of Fire for Critics

"It would be a splendid thing, if every critic before undertaking his career had to undergo the baptism of a performance in public. Nothing would better illustrate to him the position of the artist in attempting to get his idea across to the public.

"This serious attitude toward music is seen not only among the critics but also the public of the Far West. In California there is a very intricate musical life, not only in the large cities but in the smaller ones. In each of the many towns in California, towns of which one does not even hear about in the East—there are finely organized musical clubs, which are attempting to give the best in music. And that the public there is responding is seen by the fact that an artist is able to play before audiences of 4000 or more. The stimulation is tremendous, for an artist really requires the inspiration of an enthusiastic and sympathetic audience to give of his best.

"It is only natural however that the pianist should feel impelled to come East, to get the 'urge' as it were. Out West I was constantly busy with teaching and the horror of remaining static in my art. I believe this to be one of the great essentials of art—the constant desire for progress. To be certain that his artistic tenets are sincere, an artist must crystallize them by contact with those of others. I hope that throughout my artistic work I will always have time for study and for progress.

The Clearing House of Music

"New York critics of course have a terrific task, as the city is the clearing house of music. It is therefore almost an essential that every artist before presenting himself to this press and public should make his preliminary trials outside, for he is hardly fair to himself if he attempts to get his first experience before the metropolitan public.

"What especially pleased me about my own criticisms in the New York papers was the fact that many of them spoke of my tone quality, for this is a part of my work which I have always tried to stress, and which I believe most artists should emphasize. In the work of the violinist or vocalist, the tone quality is the first thing noticed, and the hearers are always keenly conscious of whether his tone has a mellow or wavering quality. But in piano, this seems to be neg-

lected by young artists, who eagerly work for speed above all things.

"This setting up of pure virtuosity as the greatest aim of art is distinctly inartistic. It all comes from wrong practice. Students believe that they can sit down and for four hours a day, play in an ugly fashion and then be able to play artistically for the public. But unless one practices in a beautiful fashion one cannot play beautifully. The mechanical repetition of scales or technical studies are not furthering the pianist's musicianship one whit. In practice, as in playing before the public, there should be a constant alliance of technique with emotion and artistry. Then when the pianist appears before the audience his work is still further improved by the stimulation which an audience gives."

F. R. G.

Utah Federation of Music Clubs Rapidly Growing

SALT LAKE CITY, March 6.—The Utah Federation of Music Clubs, the youngest group in the organization, has grown rapidly, and is exhibiting great activity under the rule of Sybella Clayton Bassett, the president. Mrs. Bassett called a meeting of musical societies promptly upon her appointment, and at this meeting, held in Salt Lake City, eight organizations joined the Federation and enthusiastic support was promised by leaders in city and State activities in music. The departments have been formed and officers appointed. The State Federation has already rendered valuable service in its unselfish support in the reorganization of the Salt Lake Orchestra.

Witherspoon Again Heads Vocal Department in Ithaca Conservatory

ITHACA, N. Y., March 4.—Herbert Witherspoon, vocal teacher and formerly of the Metropolitan Opera Company, and founder of the New York studios which bear his name, will again be the head of the vocal department of the Ithaca Conservatory and Associated Schools next year, according to an announcement which has been made by General Manager George C. Williams of the combined schools. The announcement also reveals

a proposed expansion of the vocal department faculty whereby Florence Hinkle, who, in private life is Mrs. Witherspoon, join the local staff with the fall term. Mr. and Mrs. Witherspoon will come to Ithaca once each month to meet their classes. In addition, Mr. Witherspoon will bring with him two other teachers from his metropolitan studios. One of these will be an assistant teacher who will remain here permanently, following up the Witherspoon system of voice teaching. The other will be a practice teacher who will supervise the practice work of the students. The Conservatory plans to install a practice teacher in each instruction department beginning with the fall term. John Quine, who is from the Witherspoon studios, has signed a contract for another year as a member of the voice staff of the Conservatory here. This will make five teachers, in all, from the Witherspoon studios, who will be on the faculty of the Ithaca Conservatory beginning next September.

L. E. M.

Directors of National Federation of Music Clubs to Meet

PEORIA, ILL., March 6.—The board of directors of the National Federation of Music Clubs is to meet in Nashville, Tenn., on March 25, after the National Supervisors' Conference. A considerable amount of business is to be transacted, and the meeting will extend till March 28. On this occasion tentative plans for the biennial conference at Asheville next year will be made. The new by-laws provide that the board of directors shall meet twice a year.

Form Civic Organ Association in Lebanon, Pa.

LEBANON, PA., March 4.—A Community Organ Association was recently organized in this city, at a meeting of a number of citizens in the Chamber of Commerce rooms. The purpose of the organization is the installation of a municipal organ in the new High School auditorium. The officers elected are: John Hunsicker, chairman; George W. Grant, secretary, and H. H. Ulrich, treasurer.

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MUSICAL AMERICA'S WEEKLY

Rome Welcomes World-Première of Zandonai's "Giulietta e Romeo"

ROME, Feb. 27.—Zandonai's latest opera, "Giulietta e Romeo," had its world première at the Constanzi under the conductorship of the composers, creating a very fine impression. The libretto, by Arturo Rossato, inevitably challenges comparison with Shakespeare's play from which it departs widely, being in three acts in none of which, save the tomb scene, is there any similarity to the play.

The first act opens in a street in Verona, with the Capulet palace at the right and two inns at the left. A ball is taking place in the palace, and in the hostelry the Capulet and Montague factions are waiting, ready for a fight. Tybalt enters across the bridge at the back, and a quarrel is precipitated, but speedily quelled by the guard. Juliet comes out upon a balcony of the palace and calls for Romeo, who, masked and disguised, is hiding in a doorway. She lets down a silken ladder, and he climbs up to her, and the act ends in a love duet.

For the second act, the scene is the courtyard of the Capulet palace. Juliet and her young friends are playing a round game. Tybalt enters and the bevy disappears. Tybalt meanwhile, has discovered Juliet's passion for Romeo, and accusing her of it, says matters have gone far enough and on the morrow she will wed the Count di Lodrone, and as soon as possible he will kill Romeo. At this point a commotion is heard outside the walls. The Capulets and the Montagues are again fighting. Tybalt rushes out, hoping to have a chance to kill Romeo, who, however, is hidden in the palace, and appears at once. Juliet begs him to take her away, and while they are talking Tybalt re-enters and tries to engage Romeo in a duel, but the latter declines until Tybalt starts to abuse his cousin, when Romeo draws his sword and Tybalt falls. Romeo, of course, flees at once, and the duenna, Isabella, plans the scheme of the false death-potion.

The final act is divided into two scenes, the first in Mantua where Romeo receives the news of Juliet's supposed death, and the final scene in the tomb. The climax of the opera is materially the same as the play.

The opera has no overture, the curtain rising after two chords in the orchestra. Most of the first scene is given over to the commotion, but the love duet at the



Riccardo Zandonai Whose Latest Opera, "Giulietta e Romeo," Was Recently Produced with Success in Rome

end is very beautiful, and it was very well received. In the second act, the music of Tybalt, always dramatic in character, is in strong contrast to Romeo's lyric phrases. In the final act, an intermezzo between the two scenes typifies Romeo's hurried ride from Mantua to Verona. As a whole, the music shows a more mature Zandonai than *Francesca da Rimini*, and the style is at all times one of greater simplicity.

At the close of the first act, the audience rose to applaud, and composer and librettist were called before the curtain again and again to bow with the artists. After the final act there were nine recalls. The artists were all excellent in their respective rôles. Gilda Dalla Rizza as Juliet not only sang splendidly, but gave an appealing characterization; the tenor Fleta as Romeo, and Margueri, the baritone, as Tybalt, could hardly have been surpassed. The chorus, also, under Maestro Consoli, sang its difficult music impeccably.

was given recently at the Opéra under the patronage of Mme. Millerand, wife of the President. The chorus from the Sistine Chapel, conducted by Monsignor Casimiri, sang several chants; Bilewski, the Polish violinist, played a group of numbers, and the remainder of the program was given by the Colonne and Lamoureux orchestras, with forces joined under the bâton of Henri Morin.

"Le Roi l'a dit," an opera of Delibes, was revived in excellent fashion recently at the Trianon-Lyrique, with a cast including Jouvin, Max Marrio, Jane Ferny, de Trévi, Marcelle Evrard, and Maryse Reibel. Maurice Frigara conducted the tuneful score. At the Opéra, "Boris Godounoff" is in rehearsal with Sergei Koussevitzky, returned from Barcelona, in charge of the orchestra.

Isabel Rosales, pianist, gave one of the finest recitals of the season recently when she played two concertos and Liszt's Symphonic Variations with the assistance of the Lamoureux Orchestra conducted by Paray. Joan Manen, Spanish violinist, gave a second fine recital at Agricultural Hall. Magdeleine Brard gave an excellent program of classic piano music. Other notable recitals have been given by Léo Tecktonius, pianist; Léone Jankowsky, violinist; and Marthe Le Breton, pianist.

At the Cirque d'Hiver, a film version of "Tristan and Isolde" is being given with Wagner's music conducted by Jemain, who arranged the music to fit the action.

Concerts Supplant Opera in Munich

MUNICH, Feb. 28.—The lack of opera at the moment is balanced by the great numbers of recitals and concerts. Two orchestras, the Konzert-verein under the bâton of Julius Rünger, and the Munich Symphony conducted by Rudolf Gross, have contributed several fine concerts. Among these was a notable Beethoven evening at which Edith Lorand, soprano, and Julius Gless, violinist, gave distinguished performances, the latter in a fine interpretation of Beethoven's Concerto Op. 36. Leo Slezak, registered a great success at a recital of songs and operatic arias, given recently between performances as guest at the Berlin Staatsoper. No less well-received was the recital of Alfred Piccaver, the American tenor, who for several years has been a member of the Vienna Opera. Else Gipfer, a pianist who has had great success this season, was heard in a recent recital which included works of Beethoven, Weber and Schumann. Alfred Kühler, cellist, assisted by Anna Hirtzel-Langenhahn, pianist, gave fine performances of sonatas and other works of Beethoven on two successive evenings. Another cellist possessing a fine technique and great artistic intelligence who was heard recently is Clelia Tachinardi, who gave a program of Popper, Sarasate and Beethoven numbers. Other recitals of note were given by Dr. Natthaus Romer and August Pfeiffer, concert singers on the same evening; Walter Gieseking, an excellent pianist who played Szymanowski's "Don Juan Serenade" for the first time here as well as new works by Niemann, and Max Kergl, violinist. There was also a notable program of chamber music given by a trio composed of Anton Huber, Valentine Hartl and Rudolf Hindemith.

Cannes Has Imposing Opera Season

CANNES, Feb. 28.—The music season which opened here in December has included at the Casino Municipale productions of operas by Lecoq, Puccini, Massenet, Saint-Saëns, Offenbach, Thomas, and Messager. The orchestra for the past few weeks has been under the bâton of Reynaldo Hahn, conductor of the Paris Opéra, and the productions are managed by Nestor Leblanc, who has achieved unusual success artistically. "Marouf," the work of Rabaud, has had unusual popularity, with Thomas Salignac giving a humorous and excellent interpretation of the title rôle and Dyna Deumer singing the Princess. "Louise" has likewise met with great success with Lyse Charny in the title-rôle. Robert Couzino and Mlle. Charny have also given fine performances in "Hamlet."

Amsterdam Trio Adds to Music of Brussels Week

BRUSSELS, Feb. 27.—The Amsterdam Trio, which ranks at the top of European chamber music organizations, gave a notable recital recently as the first of a series of three. The program included works by Beethoven and Schubert, which the trio played with skill approaching perfection. At the latest Conservatory concert, the orchestra, under the bâton of Dubois, gave fine performances of Wagner's neglected "Faust" Overture, and portions of Schumann's "Faust" score. Perret and Roosen sang *Gurnemanz* and *Amfortas* with great success in the portions of "Parsifal" included in the same program.

Norman Wilks, the British pianist, gave a fine display of technique and of temperament in his recent recital devoted to works of Scriabine, Williams, Sévénants and Korngold. Wanda Landowska, pianist and specialist in playing the instruments which preceded the piano in its evolution, gave her farewell performance in conjunction with the Zimmer Quartet, composed of Zimmer, Ghigo, Baroen, and Gaillard. It was a notable performance throughout, and Mme. Landowska, who has a large following here, received round after round of applause.

Henri Prunières, editor of the Paris Revue Musicale, is engaged in giving a series of lectures on the personalities of famous French composers. His latest was devoted to Lully, and Lina Pollart, soprano, sang in fine fashion several Lully airs on the same occasion.

Sonatas by Henriette Bosmans, the Amsterdam composer, Saint-Saëns and Rachmaninoff were played by Marix Loevensohn, cellist, at the latest of the "Heures de Musique," organized by M. A. Van Dooren, pianist, who furnished excellent accompaniments on the occasion. The Rachmaninoff and Bosmans Sonatas were new here and received a cordial reception.

Croiza, soprano of the Paris Opéra, and Jean du Chastain, pianist, shared honors in an excellent program recently.

Février Present at "Gismonda" in Algiers

ALGIER, Feb. 24.—Henry Février received an ovation when he appeared at the first performance here of his opera "Gismonda." The work was given an excellent production at the Municipal Theater with Viard singing the title rôle in fine voice. Cochera interpreted the leading male rôle, and Colonne, Lapeyre, Garcia, and Perelli completed the cast.

MILAN, Feb. 28.—Adolfo Bossi, a professor in the Music Conservatory here, was recently awarded the prize offered for a requiem mass in memory of King Humbert. Well-known musicians from all parts of Italy entered the contest.

ROME, Feb. 27.—Ida Ricci, violinist, and Giuditta Sartori, pianist, were recently heard in concert in the Sala Sgambati, both exhibiting decided ability and being acclaimed by a large audience.

"Musical War" in South Africa

CAPE TOWN, Feb. 28.—A "musical war" has been precipitated by the organization at Durban of an orchestra of thirty pieces which threatens the supremacy of the local orchestra of forty pieces in the touring field of South Africa. The new orchestra, organized by Lyell Taylor, who came from Brighton, England, for the purpose, is composed almost entirely of musicians imported because, Mr. Taylor states, he found the local instrumentalists too inexperienced after several weeks of trials and auditions. The Musicians' Union of South Africa, angered over the situation recently cabled to the English Union to delay the arrival of the imported players, but this action failed to achieve its purpose. Newspapers and individuals have become involved in the feud which grows in proportions daily.

Performances of New Works Continue in Abundance in Paris Concert Halls

PARIS, March 1.—First performances of new orchestral works continue to be heard here in great number, and the past week has included first auditions of compositions by Pierné, Enesco, Pierre de Bréville and other lesser known composers.

From the point of view of size and, perhaps, of beauty as well, de Bréville's "Éros Vainqueur," founded on Jean Lorrain's mediocre book of the same name and written for orchestra, chorus and soprano soloist, holds first rank. It was given a stirring performance by the orchestra and chorus of Vincent D'Indy's Schola Cantorum with Croiza, soprano of the Opéra, as soloist. The work is beautifully made and far superior to Lorrain's book in quality. The music is markedly French, full of grace and orchestrated with the beauty of a fine tapestry. The composer conducted, and was cheered at the close of the performance.

Two new compositions by Gabriel Pierné, a solo for bassoon with orchestra and a trio, proved notable contributions to French music. The bassoon solo was played by Dherin with Pierné's own

Colonne orchestra furnishing the background under his bâton. It is an interesting work, slightly archaic in form. At the regular concert of the National Society of Music, devoted to new compositions, Pierné's trio was played with the composer at the piano, Georges Enesco playing the violin and André Hekking the cello. The composition has a filigree quality of great delicacy and beauty. A new quartet by Enesco was played on the same occasion by a string band composed of Marcel Chailly, Dodka Guilevitch, Leon Pascal and Tony Close. The work is skillfully written, but misses being a great composition.

Among the other new works given hearings at the same concert were four songs under the name "Paysages Français," sung by Blanche Vallin, soprano, with the composer, Marcel Bertrand, at the piano. These were delicate, atmospheric and difficult to interpret. Robert Casadesu played two new pieces for the piano by Marcelle de Manziarly; and Chausson's Poem for violin, a significant work, was played by Enesco to the fine accompaniments of Rachel Blanquer. Another new composition, variations for a stringed orchestra, by Louis Délune, was heard during the week and warmly praised in musical circles.

For the benefit of Polish citizens repatriated from Russia, a gala concert

SURVEY OF MUSIC IN EUROPE



Recitalists Crowd Berlin Concert Halls as Dresden Guest Artists Sing at Staatsoper

BERLIN, March 1.—The activity of orchestras and recitalists has characterized the past several days here. At the opera houses nothing new has been offered, although new interest was brought recently to the handsomely staged revival of "The Magic Flute" by the appearance of two guest artists from Dresden, Elisabeth Rethbergs as *Pamina*, in which rôle she sang well and looked beautiful, and Richard Taubers as *Tamino*, which he sang in notable fashion. Carl Braun is giving one of the finest vocal performances of his career in the rôle of *Sarastro*. Dr. Leo Blech conducts the opera, which is given one of the best productions of the season. At Reinhardt's Grosses Schauspielhaus the "Orpheus" of Offenbach has been supplanted by the fantastic repertoire of the Swedish Ballet, introducing for the first time here much of the music of the French ultra-modernists, which has produced bewildering emotions in the audience. The visit of the ballet is interesting because it exhibits the differences in methods between the Parisian group of "Six" and composers of the corresponding futuristic school in Germany.

Among the orchestras an interesting program was given recently by the Blüthner Symphony under the bâton of Heinrich Laber, former Kapellmeister at Gera, when "The Death of Danton," a new symphony poem by F. Hemmann, a young Berlin composer, was heard for the first time. Four songs by Hemmann were also sung by Theodor Scheidl, tenor, with great intelligence and beauty of voice. The symphonic work shows evidence of talent in the young composer, though it likewise gives the impression that he has not yet organized his artistic forces. Two of the songs, "Vereinsamt" and "Der Tod, das ist die kühle Nacht," were of genuine beauty and distinction. Max Fiedler, one time conductor of the Boston Symphony, took the place of the late Arthur Nikisch at the recent fifth concert of the regular Philharmonic series. He gave fine readings of a program of classics, and Joseph Szegeti played in moving fashion the Brahms Violin Concerto.

The Tonkünstlerverein gave first hearings of several new works at its recent concert. Among these was a sonata for violin by Winfried Karl Wolf, played by Dr. Hans Waag. The composition has unquestionable merits, but seems to waver between classical ideas (in this case

Brahmsian) and those of the impressionist school. An extremely melodious sonata for 'cello, Op. 31, by Heinrich Sthamer, was played by Walter Lutz, 'cellist, and Walter Bermel, pianist, with great skill, and a trio for violin, 'cello and piano, by Jenö Kerntlers, was given a hearing by the three artists previously mentioned. It is a vivid work, clearly marked by the composer's Hungarian nationality.

The concert halls are as usual filled with recitalists from among whom several have given distinguished performances. Lotte Schenck, accompanied by Bruno Seidler-Winkler, was heard in a program of classical songs at Schwarzenka Hall, in which she displayed real talent as a *lieder* singer. At Beethoven Hall, Pepita Arriola, pianist, gave an excellent performance in works of Brahms and Beethoven. Meta Glass-Villaret, a fine mezzo-soprano, with a large range, sang songs of Schubert and Wolf, with distinction and artistry.

Emmy Göttinger, a young soprano, gave hopes of a fine future when she displayed great talent as a coloratura singer at her recent recital, given with the assistance of Viktor Baer, violinist. Else Vogel, pianist, played brilliantly the Brahms D Minor Concerto at a recent Philharmonic concert when Hermann Abenroth, general music director of Cologne, gave a first hearing here to Haas' Variations and Rondo on an old German folksong, an orchestral composition of no startling merit. Three pianists, Ernst Constantin Fischer, Paul Weingarten and Alexander Borowsky, especially the last, gave notable recitals recently.

Lotti Von Herget, coloratura soprano, and Leonard Von Herget, baritone, were heard in a joint recital of unusually fine quality when the former gave a brilliant interpretation of *Zerbinetta's* Air from Strauss' "Ariadne auf Naxos." Von Herget sang classical and modern songs with intelligence and fine vocal display.

Busoni, Chaliapine and Elman Prove Popularity During Week in London

LONDON, March 1.—Among the recitalists Ferruccio Busoni, Feodor Chaliapine, and Mischa Elman head the list in popularity, with Isolde Menges, the violinist, not far behind. Busoni's piano programs have aroused widespread enthusiasm, and the recital of the Russian bass, given recently in passing through London on his way to Moscow, drew a capacity house which found its expectations of the singer fully realized. Elman, who arrived here from Berlin after an absence of several years, was the object of an ovation at the Queen's Hall concert, where he was soloist, in the Brahms' Concerto. His playing was marked by an exquisite beauty of tone, great vitality, and the clarity with which he expounded the work. The concert was unusually fine throughout, especially Sir Henry Wood's reading of Lalo's "Symphonie Espagnole."

At her recent Wigmore Hall recital, Miss Menges played three sonatas—Mendtner in B Minor, Mozart in E Flat, and César Franck—to each of which she brought a delightful freshness and

ease. Her recital was a demonstration of fine violin playing throughout, and she had excellent support from Ticcianti at the piano.

A new and first rate addition to British chamber music by Gerrard Williams was given a hearing by the Rhoda Backhouse String Quartet, a group of excellent individual players who have not yet reached the peak of quartet playing. The composition is full of fine thought, and has a fantastic tinge which justifies a description of it as a free translation of Walter de la Mare into music. The final movement is a particularly charming study in 5-4 time.

At the Royal Academy of Music, where Sir Alexander Mackenzie arranged a concert in memory of the late Sir Edward Cooper, his predecessor as chairman of the directing committee, some new songs revealed a remarkable talent in their composer, Ivy Ayers, a young musician fairly well known here. Hilda Neale contributed much to the works by her delightful interpretation. David Walters, baritone, and Gerard Moorat, pianist, were heard on the same program.

New Hahn Work Has First Performance in Bordeaux Opera House



Reynaldo Hahn, Conductor of the Paris Opéra, Whose Opera "Nausicaa," Has Been Produced in Bordeaux

BORDEAUX, Feb. 28.—"Nausicaa," the opera written by Reynaldo Hahn, conductor of the Paris Opéra, was heard for the first time here with Marthe Davelli, soprano, and Robert Couzinou, baritone, both of the Paris Opéra, singing the leading rôles of *Nausicaa* and *Ulysses*. The work was given a gala performance at the Grand Théâtre with the composer conducting. The score is obviously the work of a scholar, and is permeated by a classic calm necessary to the ancient Greek theme treated excellently in the libretto by René Fauchois. Much of the music might be called eclectic, though this need not be interpreted as a demerit, since it is on the whole a superior work. Davelli overcame by the beauty of her voice and the skill of her singing the difficulties offered by the range of the soprano rôle. Couzinou was no less good in his interpretation. Both shared in the ovations for the composer. Other members of a fine cast included Rose Mantazel, Lise Landral, Dhamarys, Stabelli, Lacomme and Carle. The opera is scheduled for performances in several other provincial cities during the late season. Dupont's "Antar," which has met with great success throughout France this season, will be produced at the Grand Théâtre in March.

BERLIN, Feb. 27.—Walter Straram, a conductor from Paris, recently presided over a special concert orchestra in a program of French music. Louis Aubert's symphonic poem, "Habañera" was played and Julia Nussy, soprano, sang songs of Ravel.

Popularity of European Music Growing in Japan



Setting and Singers for the Venusberg Scene of "Tannhäuser" as Produced with an All-Japanese Cast in Tokio Under the Auspices of the Imperial Music School

TOKIO, Feb. 12.—European music, and particularly German music, is steadily becoming more familiar to the Japanese, principally through the medium of the Imperial Music School, which has on its staff a large proportion of German teachers. The past year included among many orchestral concerts a Beethoven

festival given by the student orchestra of the school. Opera, too, has been produced in excellent fashion with a repertoire including "Aida," "Traviata," "Rigoletto" and "Tannhäuser," all surprisingly convincing, despite the presence of an Oriental cast in works so essentially Occidental. "Madama Butterfly" is included in the repertoire. It is not unlikely that within the next few years the school will

send to the Occident other prima donnas to follow in the footsteps of Tamaki Miura, well known in America, and Nobuka Hara, the Japanese prima donna who sang in New York last season and went to Italy this year to sing *Butterfly*. Another artist who secured his early training in the music schools here is Masao Tomita, 'cellist, who has played in Europe on tour this season.

Carl Rosa Opera Company Menaced

LONDON, March 1.—The Carl Rosa Opera Company, upon which England has depended for its opera, since the failure of the Sir Thomas Beecham venture up to the formation of the new British National Opera Company, is in financial peril, and one of its four touring companies has already been withdrawn from the road. A recent statement of the directors declared that the all-four companies had been operated at a loss throughout this season and that only complete reorganization and the introduction of new capital could forestall a complete collapse. English newspapers have already begun appeals for funds to keep the organization intact. The singers have also agreed to accept a *pro rata* reduction of salaries until the crisis is past. High cost of production and financial depression are given as the reasons for the company's precarious condition.

"Loreley" Mounted with Lavish Hand at Metropolitan



Photos of settings by White; Miss Muzio by Underwood & Underwood; others by Mishkin

Scenes and Principals in the Metropolitan's Production of Catalani's "Loreley." Above, the Setting for the Castle of the Margrave, Act II. Below, a Rhine Landscape, Act I, Scene I. At the Left, the Full Length Likeness Is of Claudia Muzio, as "Loreley." Adjoining It to the Right, Are Likenesses of Marie Sundelius as "Anna" and José Mardones as "The Margrave." At the Top, the Left Portrait Shows Beniamino Gigli as "Walter," the Right, Giuseppe Danise as "Herman"

CAST OF "LORELEY"

LORELEY—A romantic opera in three acts and five scenes. Book by Carlo d'Ormeville and A. Zanardini (in Italian). Music by Alfredo Catalani. *The Margrave*..... José Mardones *Anna, his niece*..... Marie Sundelius *Walter*..... Beniamino Gigli *Loreley, an orphan*..... Claudia Muzio *Baron Hermann*..... Giuseppe Danise *Incidental dances* by Rosina Galli, Giuseppe Bonfiglio and Corps de Ballet. Conductor, Roberto Moranzoni.

[Continued from page 1]

tails of a representation that proffered much to commend.

Little Inspiration in Score

Musically "Loreley" falls between several stools. Written as early as 1880, but revised a decade later, it came into being at a time when Wagnerian reforms had influenced the Italians against their will. Though there is little to-day that will suggest Wagner in Catalani's music, and much that points to the later Verdi, and more especially to Ponchielli, the score is constructed with an avoidance of the old Italian formulas that Wagner overthrew. "Loreley" is not an "aria opera," yet has plenty of melody of a sort. Its weakness—or rather, one of several cardinal weaknesses—is that this melody is essentially commonplace and undistinguished in character, without the positive beauty of line or ear-arresting tunefulness to rejoice those who listen to Puccini as an older generation listened to the young Verdi. There are attractive bits, but these will not redeem page after page of fluent but essentially uninspired writing. There is not the measure of grace and charm to be found in perhaps equally unimportant pages of "Le Roi d'Ys."

Failing as an opera of any very assertive lyric beauty, "Loreley"—though modeled along the lines of music-drama—is even weaker in dramatic values. The score has a measure of that theatricalism which is the birthright, it would seem, of every Italian musician, but it misses fire in its attempts to underscore incidents of the story, and it is innocent of characterization. That it is reminiscent of other composers—among them

Boito, from whose "Mefistofele" are derived virtually all the effects used to suggest the supernatural or fairy elements of the story—is perhaps of no great moment.

Good Writing for the Voice

The composer was a craftsman of no mean skill, and he knew how to write for the voice. "Loreley" is essentially singable. The scoring is full-blooded after the fashion of Ponchielli, and not infrequently noisy. The introduction to the first act uses the brass as blatantly as any music that has emerged from the Metropolitan pit in some years. Yet there is refinement in the handling of instruments in some passages—as in the duet between Loreley and Walter in the first scene, and in the nuptial music of the scene following.

The melancholy story of the ill-starred composer, who died before he reached forty, was related a week ago in these columns. "Loreley" is a revision of an earlier work, "L'Elda," originally produced in Turin under that name. Ten years later it saw light again under the new title, and came to world notice when it opened La Scala's season in 1905.

Arturo Toscanini is said to have been particularly enthusiastic over it, and it is presumed that Mr. Gatti-Casazza shares this enthusiasm. At the time Catalani's "Le Wally" was produced at the Metropolitan, early in Mr. Gatti's consulship, with Toscanini directing, "Loreley" was said to have been under serious consideration.

Subject of Many Operas

An opera thesaurus lists some eighteen operas of the title of "Loreley." The familiar Rhine legend interested Mendelssohn, Bruch and others as well as Liszt, whose song was once almost as universally known as Schubert's "Erl King." The libretto for the Catalani work is a very free treatment of the old Rhine legend, the work of Carlo d'Ormeville and A. Zanardini. What a German composer with a flair for the fanciful and idyllic might have done with it—Weber, for example—is problematical, but Catalani's setting does not fail because it is Italianate. Given the qualities it lacks—inspiration, distinction, individuality of utterance—and his craftsmanship would probably have fashioned a score as acceptable as one penned by

a Rhinelander steeped from infancy in the river's legendary lore.

Catalani essayed to be almost continuously melodious. As examples of his lyric writing, a tenor air in the first scene, "Nel verde Maggio," Anna's "Amor celeste," the bridal duet of Anna and Walter, and Loreley's "Vuoi tu provar" in the second act; and the tender duet of Walter and Loreley in the final scene, beginning "Io non Amarti," and leading to Walter's "Addio, per sempre," were the most salient and easily recognizable on Saturday. A boys' chorus was used effectively in the bridal scene. The two ballets, danced to commonplace, if at times prettily scored music, are a Dance of the Flowers in the Second Act—a waltz tune like that in the "Faust" Kermesse, sung during the dancing—and the Dance of the Water Nymphs, in the Third. In the former, Rosina Galli, ably seconded by Bonfiglio, was altogether charming. The latter had some pretty posturings. It ended with a succession of leaps into the waters of the Rhine, which received the nymphs with several audible thuds but never a splash.

Claudia Muzio in Title Rôle

The rôle of Loreley fell to Miss Muzio, and was attractively and expressively sung. Some of her upper tones were particularly full and musical, and were used with climactic effect. In appearance and action, as well as in voice, hers was a portrayal of skill and charm. Miss Sundelius, whose beautiful voice has been so often admired in parts that have given her less opportunity to prove her art, came into her own in one of the important rôles and sang the music of Anna very prettily. Her acting, if not yet of the most finished nature, showed further indications of increased surety and poise.

Mr. Gigli, in fine fettle, made as much of the part of Walter as of any rôle so far entrusted to him at the Metropolitan. Particularly in the first scene he sang gloriously, with something more than his usual fullness and richness of tone, the voice taking on a suggestion of the heroic. His air, "Nel Verde Maggio," was finely delivered, as was his part in the duets with Loreley and Anna. The

The Story of Catalani's "Loreley"

The action takes place on the banks of the Rhine about 1800. In Act I, Walter, young lord of Oberwesel, tells his friend, Baron Hermann, that although he is to wed Anna, of Friedberg, niece of the Margrave, he has given his heart to Loreley, an orphan maid. Hermann himself loves Anna, but urges Walter to put his passion for Loreley from his heart. Meeting Loreley by the banks of the Rhine, Walter reveals to her that he is to wed another, and hastens from her. A desire for vengeance seizes her and fairy voices tell her that she can gain her ends by becoming the bride of Alberich, King of the Rhine. She leaps into the waves and emerges the enchantress of the Rhine legends.

The Second Act begins with preparations for the nuptials of Walter and Anna. Hermann comes to warn Anna that she is about to give herself to one who is faithless. As the wedding procession starts on its way to the Church, the heavens glow with a mystic light, and Loreley appears and sings a song that enchants Walter. Casting Anna from him, he rushes to Loreley, who disappears into the river. Anna falls lifeless.

The Third Act begins with the obsequies of Anna. Walter, on learning that it is Anna who is being buried, falls in a swoon by the river. When he wakes he sees Loreley on her rock, and she sings to him her song of love. They recall their passion of other days, when voices bid her remember her oath to the River God. As she ascends her rocky throne, Walter flings himself into the river.

[Continued on page 44]

Pianists Missing for Week from New York Recital Halls

Vocalists Outnumber All Others Combined in Number of Programs—Débuts of New Singers Chronicled—Heifetz and Poliakin Only Violinists of Seven Days—London String Quartet Gives Farewell New York Concert and Introduces Frank Bridge Novelty—the Week's Events

PIANISTS almost quit the field in the New York concert week ending with Sunday, March 5. Harold Bauer appeared in a sonata recital with Pablo Casals, E. Robert Schmitz gave the first of three programs for the Key Club, and Josef Hofmann was soloist with the New York Symphony, but the sennight passed without one of the regular concert halls being used for a piano recital.

Jascha Heifetz, in his fourth New York recital of the season, and a newcomer, Miron Poliakin, were the only violinists heard. Singers, however, were numerous, including Mercedes Farry, a Spanish coloratura, in her American debut; Lucy Gates, Susan Metcalfe Casals, with her distinguished husband at the piano, Svea Hanson, a débutante, Edith Bennett and Nicholas Mulinos. The farewell concert of the London String Quartet, at which Frank Bridge's "Londonderry Air" was introduced to New York, and a program by the Chamber Music Art Society were events of interest to patrons of chamber music.

Miron Poliakin, Feb. 27

Miron Poliakin, a new Russian violinist, made his American debut at the Town Hall on Monday afternoon of last week. There were excellent qualities in his playing, his tone was good, his intonation accurate, and all that he did was marked by artistic taste and discretion. His technical endowment, too, proved to be of a high order. But there was little emotional fervor in evidence; rather a lack of temperamental fire and abandon.

The dreary Glazounoff Concerto in A Minor with its arid stretches of composer's carpentering was an unfortunate choice for his opening number, but he took advantage of his opportunities in the Bach Chaconne to give a smooth and well balanced performance of this test-piece of the violinist's art. He subsequently played the Chausson Poème, a Valse by Juon, a Melodie by Tchaikovsky and the Sarasate "Zigeunerweisen" in a finished but repressed manner. Walter H. Golde was an able associate at the piano.

Mercedes Farry, Feb. 28

Mercedes Farry, a Spanish coloratura soprano, made her American debut in recital in Aeolian Hall on Tuesday evening of last week. Nerves militated against Mme. Farry at the beginning of her recital, which by the way, started twenty minutes late, so that a distressing tremolo marred the effect of "Voi che Sapete" from Mozart's "Figaro" and Gluck's "O, del Mio Dolce Ardor," which latter was credited on the program to Stradella. "Sempere Libera" from "Traviata" was exceedingly well sung. In this, Mme. Farry exhibited coloratura abilities of a high order. Her scales were sung with admirable clarity. "Caro Nome," later, was also sung exceedingly well. Mme. Farry appears to be essentially an operatic singer and consequently her best work was done in her operatic numbers. Julian Huarte played indifferent accompaniments.

Lucy Gates, Feb. 28

Lucy Gates, soprano, who made her first appearance in New York in the fall of 1916, in the original American production of Mozart's "Impressario," and who has since been heard in recital throughout the country, gave her first New York recital on Tuesday afternoon of last week. It was singularly satisfying singing. Miss Gates took a little while to work into her program and for this reason the first group was not quite as poignant as the remainder. Nevertheless, Bach's love song, "Bist du bei Mir" was very well done. In the second group by Brahms, Strauss and Grieg, the singer leaped to a high pinnacle of excellence—and stayed there. The two Brahms songs, "Mädchenlied" and "Das Mädchen Spricht," were wholly delightful, especially the latter. In the third group, in English, some trivial songs were raised to a point of artistic excellence by Miss Gates' lovely voice and

her brilliant interpretation. Two of these were redemanded and as encore she gave Nevin's setting of Kingsley's "O, That We Two Were Maying," an unforgettable piece of singing. In the final group, "O Nuit" from "The Bride of Abydos," by Barthe, was beautifully sung, particularly several slow coloratura passages. Saint-Saëns' wordless song, "Air du Rossignol," brought forth some impeccable vocalization. Occasionally Miss Gates' breathing was not so good as might have been and her trill showed a tendency to slip into a semitone and even a reiterated note, but the voice was lovely in quality throughout, the slightly acidulous timbre that formerly marred it having completely gone. Her interpretative gifts, also, were of an unusual caliber. One hopes that she will not wait five more years before giving another recital. Walter Golde's accompaniments were masterly.

Raymonde Delaunois, Feb. 28

Raymonde Delaunois, soprano of the Metropolitan Opera, gave an excellent recital at the Museum of French Art on the afternoon of Feb. 28, devoted entirely to songs of Debussy, written to verse of Baudelaire, Verlaine, and Pierre Louys. The quality of Mme. Delaunois' voice, her style of singing and her excellent diction fitted to perfection these songs in which the words are as vital and as beautiful as the music. The program included four of the "Ariettes Oubliées" of Verlaine, "Le Flûte de Pan" and "La Chevelure" from Louys' exquisite "Chanson de Bilitis." Baudelaire's "Recueillement" and Debussy's own charming "Noël des Enfants qui n'ont plus de Maisons." Wilfrid Pelletier furnished accompaniments which gave evidence of his understanding of the French composer's music.

Susan Metcalfe-Casals, Feb. 28

Susan Metcalfe-Casals, soprano, was heard in her only New York recital of the season at Town Hall on Feb. 28 when she gave an interesting program beginning with a group of classic Italian and French songs and including three groups chosen respectively from Schubert, Gustave Fauré and Brahms. Her singing was marked by intelligence and artistic understanding throughout and she was at her best in the Fauré group and in the Gypsy Songs of Brahms. Pablo Casals, the famous 'cellist, husband of the artist, provided accompaniments of an excellence to be expected from so sound a musician.

Svea Hanson, March 2

Svea Hanson, a Swedish-American mezzo-soprano, made her first New York appearance in recital in Aeolian Hall on Thursday night of last week. Miss Hanson's program consisted of a group of songs in French by contemporary composers, one of Swedish folk-songs arranged by Gustav Hägg, a group in English and one of modern Scandinavian songs. Miss Hanson's singing was somewhat monotonous in character, due principally to a lack of variety in tone color of her voice. The voice itself is a rich mezzo but some vagary of production made it sound occasionally not quite true in pitch. The singer's work, however, had notable qualities of excellence as was amply demonstrated by the enthusiasm of a large audience. Gustave Ferrari played admirable accompaniments.

Chamber Music Art Society, March 2

The Chamber Music Art Society brought forward a novelty of uncommon

interest and merit at its second concert at the new Art Center in East Fifty-sixth Street on Thursday afternoon of last week. This was a quintet for piano and strings by Courtland Palmer, who assumed the responsibility for the piano part himself.

The work is admirably written, revealing in the development of its ideas the skill of the expert craftsman, but of more significance is the fact that it abounds in thematic material that keeps the attention engrossed from beginning to end of the work, and is frequently of intriguing charm. The two first movements, an Allegro Moderato and an atmospheric Andante, are especially notable for beauty of theme, while the Scherzo is an engaging bit of playful humor. The novelty was excellently played on the whole, though the composer, in the comprehensible excitement of the moment, made the piano part unduly prominent at times. The only other number on the program was Spohr's Nonetto in F. It, too, received a performance that in every way did justice to the straightforward style of the music.

De Treville-Kemper, March 2

Yvonne de Treville, soprano, and Ruth Kemper, violinist, gave an interesting costume recital at Horace Mann Auditorium of Columbia University on Thursday evening. The program included works by composers of the eighteenth, nineteenth and twentieth centuries.

Mlle. de Treville, always a singer of intelligence, gave especially commendable interpretations of the familiar aria from "Louise" and Kramer's "The Faltering Dusk." Proch's "Theme and Variations" she sang brilliantly. The singer displayed a pianissimo of exceptionally beautiful quality.

Miss Kemper, a worthy violinist, played a sonata by Mondoville, Wieniawski's "Polonaise Brillante," and a group of pieces by Sibelius, Burleigh and Debussy. Her performance of the shorter numbers was particularly noteworthy, revealing a rich tone and ripe musicianship.

Rudolf Jung, March 2

Rudolf Jung, who gave an all German program of songs and arias at his debut recital this season, was heard in a second recital at Town Hall on March 2, when his program included a wide range of material covering French, German and English composers and classic and modern songs. His voice has a sound tenor range and is of good quality, but his interpretative methods are probably better suited to operatic works than to some of the songs on his latest program. His diction in the three tongues he employed was highly satisfactory. The

program included an opening group of old English songs by Dowland, Purcell and unknown composers; three French songs by Doret, Fauré and Alexander Georges, of which "La Cloche de l'Eglise" of Doret was repeated, Brahms' "Zigeunerleider," which he sang with understanding, and songs by Geoffrey O'Hara, Griffes, Wintter Watts and Charles F. Manney. He also sang the Narrative from "Tannhäuser," which without the accompanying orchestral background inclined a little toward the tiresome. The accompaniments of Marcel Van Gool were of high standard.

Edith Bennett, March 3

The musical chronicler, when he comes to record the significant song recital débuts of the season of 1921-1922 will point unquestionably to that made by Edith Bennett, soprano, at Aeolian Hall on Friday evening, as one of the few that stand out in an overcrowded season. Miss Bennett is a young singer who, without any advance flourishes, came before us last week and put to her credit a recital performance that won her not only manifestations of intense appreciation from her audience, but the immediate respect of critical listeners. Hers is an artistic projection of the meaning of the composers on her list, a sympathetic delivery of song and text, the latter made noteworthy by a fine enunciation in the languages sung, Italian, French and English, plus a personality altogether charming, all put at the disposal of a fresh lyric voice. She has poise, grace, sense of proportion, and she knows the value of restraint. Her finest she did in the Wolf-Ferrari "Rispetti," which we have rarely heard given with more sensitive understanding of their quality. She handles her voice remarkably well; only in the matter of her upper tones is there still work to be done.

Her other items included a Piccini aria from "Alexander in India," Donaudy's "Perduta ho la Speranza," Paradisi's "Que Rusculetto," "Povero Fiori" from Cilea's "Adriana Lecouvreur" and Mascagni's "Mama—non m'ama." The Cilea aria was out of place on a New York recital program, and the Mascagni song was trite. How much better it would have been to do some modern Italian songs of Zandonai, Pizzetti, Recli, Gui, et al.? There were French songs by Duparc, Fauré, Rhené-Baton and Debussy and American songs by Loeffler and Manney. Rebecca Clarke, the gifted young English composer, was represented by her delectable setting of Yeats' "Shy One." Erich Wolf's pretty "Fairy Tales" was evenly sung, but in English. It is ever so much better in German! As a closing number Miss Bennett sang

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Caruso's Vocal Organs Not Left to Naples Museum Declares Widow

DESIGNATING reports from Rome that the vocal organs of her husband had been left to the Naples Museum as absolutely false and the photographs purported to have been published in Roman newspapers as part of a hoax, Mrs. Dorothy Benjamin Caruso, widow of Enrico Caruso, made a statement this week declaring that the body of her husband had been placed in the Canessa Chapel at Naples immediately after his death and could not be approached. A categorical denial of the report that the Naples Museum was in possession of Caruso's vocal organs was also made by Bruno Zirato, secretary of the tenor. Dispatches from Rome, received by the Associated Press declared that Roman newspapers quoted certain physicians as saying they had found Caruso's vocal chords were twice the normal length and that the epiglottis was as thick as that of the deepest bass singers while its attachment to the tongue was of such a nature as to permit the greatest possible rapidity of vibration, thus accounting for the great range of the tenor's voice. The Roman papers also had it that the throat had been left to the Naples Museum.

"The story is impossible," Mrs. Caruso declared. "There is not a word of truth in the statement. The throat of Mr. Caruso was not left to the Naples

Museum or to any other museum or person. At no time after Mr. Caruso's death was his body unguarded by some member of the family until it was sealed in the Canessa Chapel at Naples. There is but one key to the chapel and I have it. It has never been out of my possession."

"I cannot understand the reported publication of pictures of his throat," she continued. "It must be some hoax. And as to the description of the vocal chords, the epiglottis, and other portions of the throat by doctors quoted in Rome papers, that is impossible. How could it be otherwise?"

Mr. Zirato said a London physician attempted to gain possession of Caruso's throat two days after his death without success.

"This doctor," said Mr. Zirato, "said that Mr. Caruso had told him that he would make provision in his will for the disposal of his throat and lungs to medical science after his death. Now everybody knows that Mr. Caruso's will contained no such provision. Mrs. Caruso refused flatly to permit the removal of the organs. Mr. Caruso's body was not touched, except for burial preparation, from the time of death until it was placed in the Canessa Chapel." No further statement regarding the details of the stories printed in the Roman dailies has been forthcoming.

MOISEIWITSCH

RETURNS
FROM HIS NOTABLE EUROPEAN TOUR
NEXT SEASON



LONDON OPINION

"MOISEIWITSCH'S TRIUMPH"

Record Audience at the Queen's Hall Last Night

If the Queen's Hall has ever held a bigger audience than last night it would be interesting to know when it was. Splendid audiences have, it is true, been the rule throughout this season, but that attracted last night must surely have been a "record." Yet the programme, devoted almost entirely to Russian music, was not by any means particularly attractive—far from it. Moiseiwitsch was playing, however, and that was sufficient.

It was certainly astonishing testimony to his drawing powers—especially seeing he was playing in nothing more familiar than a concerto of Rachmaninoff (No. 2, in C minor). But he was playing,

and this was enough for most. They would have preferred to hear him, beyond a doubt, in something they knew better, but this was a detail after all so long as they heard him in something, and so this "capacity" house resulted.

And, of course, he played, as he always does, amazingly well, not only with the utmost technical brilliance but with the most winning charm and refinement of style. Much more than this the work hardly calls for in the interpretive sense, but when the solo part is played as it was last night its effectiveness is undeniable enough."

Westminster Gazette.

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NASHVILLE MEETING PLANS ANNOUNCED

Supervisors Face Big Program in Discussion of Music Training Problems

By Hazel G. Kinscella

EMPORIA, KAN., March 4.—Frank A. Beach of the State Normal School here, who is President of the National Conference of Supervisors, has made public the program plans for the fifteenth annual convention, to be held at Nashville, Tenn., from March 20 to 25. A record attendance of supervisors is expected at the meeting, for, in addition to the many musical and educational attractions for the visitors, there is much of historical interest about the city, and invitations already extended by the people of Nashville indicate that true southern hospitality will be in evidence throughout the convention week.

As many supervisors will arrive in Nashville on Sunday, the day before the convention, a concert is to be given that afternoon by the Nashville Symphony, with Cyrena Van Gordon of the Chicago Opera Company as visiting soloist; and on Sunday evening, Russell H. Miles, supervisor of music, Angola, Ind., will give an organ recital at the First Presbyterian Church.

Demonstrations Arranged

A demonstration of music education as conducted in Nashville, Milton Cook, supervisor, will be given in Hume-Fogg High School on Monday morning. There will be examples of the work of the grades, violin classes, High School organizations, and work of pupils from the Tennessee School for the Blind.

Three demonstrations will be held that afternoon at 1.45 o'clock at the Peabody College for Teachers under the direction of D. R. Gebhart and assistants, showing the work of regular classes in all grades, from first to the seventh. At the same hour Hazel Gertrude Kinscella of Lincoln, Neb., will give an open-class demonstration of the "Lincoln Way" of teaching public school piano classes

with a class of 100 Nashville school children who have had three weeks' class lessons. This will include, besides playing, staff-building, note-reading, transposition, rhythmic work, and ensemble and will be held in the auditorium of the Rockefeller Social and Religious Building at Peabody.

At the same hour, classes will be open to supervisors at Pearl High School (colored), directed by Mr. Cook; and different classes of college grade will be open at Fisk University, beginning at one o'clock.

The opening session of the Conference will convene in the auditorium of the Social and Religious Building at 3 o'clock, when President Bruce R. Payne of Peabody will address the visitors. Peabody College Chorus will sing "the Deluge" by Saint-Saëns, D. R. Gebhart conducting. The Supervisors' Chorus and Orchestra will organize at the conclusion of this meeting. In the evening, at 8.30, after remarks from Alfred Taylor, Governor of Tennessee, and from President McKenzie of Fisk University, there will be a concert by the Fisk University Jubilee Chorus of 300 voices.

At the first formal session on Tuesday afternoon, President Beach will give an address on "Music and the New Education"; Supt. Condon of Cincinnati will discuss "The Supervisor as Seen by the Superintendent," and T. P. Giddings, supervisor of Minneapolis will talk on "Casualty Lists in Supervision." Dr. A. E. Winship's address, "Permanence of Aesthetic Values" will follow. The Conference will then make a pilgrimage to the Andrew Jackson estate "The Hermitage" and hold a patriotic service at the chapel.

Problems of Education to Be Discussed

Wednesday will be devoted to the technical discussion of particular problems in musical education, as conducted in the grades, High Schools, and teacher-training institutions. Sessions for large cities and for small cities and rural districts will be held simultaneously in separate rooms. A special session will be devoted to the general topic of appreciation of musical literature. The

round table subjects are unusually practicable, including "Things That Matter Most in Method," "The Departmental Teaching Plan," "The Project Method in the Teaching of Harmony," "The High School Courses in the Order of Their Importance," "The Relation of the Small Town to Its Adjacent Rural Community," "Applying the General Methods Course to Various Texts," and "The Responsibility of the City Supervisor to the Normal School."

Place of Music in National Life

Music in its broader aspects as it functions in the life of the community and nation will be discussed on Thursday. W. L. Tomlins of Chicago, the "Veteran of School Music" will speak on "Song Life, Its Nature and Influence," illustrating his address by 200 children from the Nashville schools who will have been coached and prepared by Mr. Tomlins for several weeks preceding the Conference. Dr. Richard Burton of the University of Minnesota will speak on "The Correlation of Music and Literature."

"Music in Adult Life as a Practical Project for the Public Schools" will be the topic of a paper by Mrs. John F.

Lyons, President of the National Federation of Music Clubs. Carl Engel, lately appointed Director of the Music Division of the Library of Congress, will speak on "Tendencies in American Music, and What Can Be Done to Direct Them." Dr. Jay William Hudson of the University of Missouri will give the final address of the session on the topic, "The Teacher and the New World Order."

The educational aspects of music will be emphasized on Friday, when the speakers will include Dr. Courtis of Detroit; Dr. Claxton; State Superintendent T. H. Harris of Louisiana; Chancellor Kirkland of Vanderbilt University, and Henry Noble MacCracken of Vassar. An orchestra of sixty people from the High School of Richmond, Ind., and the Men's Glee Club of the University of Louisiana, will appear on the programs. The Supervisors' Orchestra will play. Erika Morini, violinist, will give a recital; and a formal banquet and complimentary concert will be given to visiting members. The Supervisors' Chorus will sing Mendelssohn's "Hymn of Praise."

All passenger associations have granted the rate of a fare and one half for this meeting.

STATE CLUBS TO CONVENE

North Carolina Federation Will Meet in Gastonia—Choral Concert

GASTONIA, GA., March 4.—The North Carolina Federation of Music Clubs will convene in Gastonia on March 9 and 10, with Mrs. John F. Lyons, president of the National Federation, and Nan B. Stephens, president of the South Atlanta Music Clubs, as guests of honor. Mrs. J. Norman Wills, state president from Greensboro, will preside. The delegates will be entertained by the Gastonia Music Club.

The progress of community choral music in Gastonia was well illustrated in a concert given on Feb. 20 before a capacity audience by the Community Chorus. Under the baton of Roy L. Hoffmeister this choir sang the "Halleluiahs Chorus," "The Heavens Are Telling" and Gounod's "Gallia." Marie Torrence, soprano; Ruth Mason Williams, mezzo-soprano; J. H. Miller, tenor, and D. H. Williams, baritone, were the soloists, and they and the choir sang with great spirit.

The pianissimo effects in "Gallia" were particularly effective; the attacks and releases were prompt, and the fortissimos were excellent. Miss Torrence sang the solos in this work admirably. The chorus "The Heavens Are Telling" was inspiring, and the trio sung by Mrs. Williams, Mr. Miller and Mr. Williams was beautiful. A women's choir from the Music Club sang with light and brilliant quality of tone the Bridal Chorus from "The Rose Maiden," and the Chamber of Commerce Glee Club contributed with good effect Sullivan's "Lost Chord."

Sousa's Band in Spartanburg

SPARTANBURG, S. C., March 4.—Four thousand persons, it is estimated, heard Sousa's Band in two performances in Converse College Auditorium on Feb. 22. The program at both concerts consisted largely of popular music, all of which was enthusiastically applauded.

D. G. SPENCER.

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Training the Accompanist as Piano Soloist

Ernesto Berúmen Tells of Origin of His Unique Teaching Alliance with Frank LaForge—Effects of Mexican Revolutions on Personal Fortunes Diverted Young Player from Exclusive Preoccupation with Concert Career—The Double Life of Pedagogue and Player

AN individual synthesis of teaching and solo work is that which Ernesto Berúmen has made. As pianist, fault has been found with him more often for playing too many new or un-hackneyed works than for playing too few. As pedagogue, he shares studios with Frank LaForge in a unique association. What decides whether any given pupil of the LaForge-Berúmen Studios is to work with Mr. LaForge or Mr. Berúmen? The younger pianist answers the question with an outline of his career. No hard and fast rule governs his collaboration with Mr. LaForge; their relation has grown by a series of adjustments to circumstances.

"Though I did not begin serious study of the piano until I was nineteen," Mr. Berúmen relates, "I always had in mind professional pianism, not teaching, as my goal. It was on my return to the Leipzig Conservatory from a visit to my family in Mexico in 1910 that I met Mr. LaForge, who was on his way to Europe with Mme. Sembrich. I had heard him in a Leipzig concert the winter before, and I made bold to express my appreciation to him. He became interested in my work, and since then I have had in him both critic and friend. On his showing surprise at my knowing only three works with orchestra, I resolved to spend that season on concertos; and at the end of the year I had mastered ten. At Leipzig I did all my work with one teacher, the head of the piano department. From him I acquired my technique and systematic habits of work. For the first two years of my course I practised six hours daily; after that I had to reduce my period to five hours. After my graduation I attended the Le-schetizky classes for about three months. "In 1914, the revolutions in Mexico resulted in the wreck of my personal

fortunes. My family had a bank, all the property of which, as well as our private estate, has been preyed on by various factions till lately. Now our holdings have been restored to us, and after devoting our income for a year or a year and a half to settling accounts with depositors in our bank, my brother and I expect again to have our affairs on a profitable basis. Naturally this situation affected my plans for a career. Mr. LaForge, whose advice I sought, believed very firmly that I should give concerts; but for that, money is needed. In the meanwhile people were coming to him to be coached in accompanying. They almost always lacked technique, and so he fell into the way of turning them over to me. After working with me for a time, pupils of this sort start their coaching with Mr. LaForge; they usually keep up their lessons with me in order to develop a solo repertoire. We find that most singers and instrumentalists want an accompanist who can also play solos, and we place our pupils professionally as soon as we can. Of course I now have exclusive pupils of my own, besides Mr. LaForge's accompanists. Altogether I have from fifteen to twenty pupils, who take up two to three days a week. The rest of my time is ket inviolably sacred to my own work.

"From now on, I intend to use at least one American work on each of my annual New York programs. At my Aeolian Hall recital this month I shall play a Suite by Betty Boutelle, a young Westerner who has studied with Ernest Bloch. She has dedicated this composition, 'Pan,' to me. It is in four brief sections, the character of which is sufficiently indicated by the titles, 'Pan Laughs,' 'Pan Weeps,' 'Pan Dances' and 'Pan Sleeps.' This recital will be on March 30; a couple of weeks earlier I shall give the work its première at New



Ernesto Berúmen, Pianist and Teacher

York University. I already have the American work for my 1923 recital chosen. It is by Campbell-Tipton. But perhaps I may be excused if I keep its title a secret for a while yet!" D.J.T.

Julia Claussen Has Full Week

The four performances by the New York Philharmonic of Gustav Mahler's Third Symphony, on Feb. 28 and March 2, 3 and 5, enlisted the services of Julia Claussen as contralto soloist. The first of these, which was the New York première of the work, was given at the Metropolitan Opera House with Mengelberg conducting. The others were at Carnegie

Hall and the Academy of Music in Brooklyn. Mme. Claussen's return to the Metropolitan Opera Company was announced for March 7, at the Academy of Music in Brooklyn. On March 9 she was to sing Amneris in "Aida," and on March 11 she was scheduled to sing Ortrud in "Lohengrin" at the Metropolitan Opera House.

Miss Tiffany Uses Kramer Arrangements

Marie Tiffany, soprano of the Metropolitan Opera Company, is now singing songs with orchestral arrangements especially made for her by A. Walter Kramer at all of her concert appearances with orchestra. Miss Tiffany introduced these songs at a recent Metropolitan Opera concert. The songs which Mr. Kramer has orchestrated for her are Liszt's "O Quand Je Dors" and Grieg's "A Dream." Miss Tiffany was chosen to sing at the meeting of the Woodrow Wilson Foundation at the Playhouse recently. She presented several concert songs as well as "The Star-Spangled Banner" and "My Country, 'Tis of Thee."

Helen Stanley Concludes Western Tour

Following her return from a transcontinental tour, Helen Stanley, soprano, gave a recital at Orange, N. J., on March 3. She is to be soloist in Dvorak's "Stabat Mater," with the Handel and Haydn Society of Boston, on March 12.

Remington to Sing in Operatic Evenings

Pierre Remington, bass, has been engaged by Alfredo Martino for some special Sunday evening operatic performances at the Longacre Theater, New York. Mr. Remington will sing Italian and French rôles.

H. Godfrey Turner Issues Route Book

H. Godfrey Turner, the New York manager, has again issued his annual route book, which he has brought out each year for the last fifteen years for his friends in the musical profession. Copies are now ready for distribution.

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***"The tone placement gave evidence of excellent training while her enunciation of the difficult consonants and vowels of our language was remarkable."

Lowell, Mass., *Sun*

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KANSAS TEACHERS DISCUSS CREDITS

School Demonstrations Close Convention—Artists in Recitals

By T. L. Krebs

WICHITA, KAN., March 6.—The Kansas State Music Teachers' convention, the first two days' business of which was reviewed in the last issue of *MUSICAL AMERICA*, was continued on Feb. 24, when the pamphlet on credits for applied music, to be issued by the association at an early date, was discussed. A resolution was passed by unanimous vote to the effect, that the Kansas State Music Teachers' Association does not indorse the use of any proprietary series, course, or method to the exclusion of any other; but recommends the outline to be published by the association as a safe general guide toward systematic instruction.

The accreditation of teachers of orchestral instruments other than the violin, was discussed. It was decided to lay the matter upon the table, to be taken up at some future meeting.

It was decided to hold the next annual meeting in Independence in March, 1923. The election of officers for the ensuing year resulted in Otto L. Fischer of Wichita, being made president, and Walter

McCray of Pittsburg, and Henry V. Stearns of Topeka were re-elected vice-president and secretary-treasurer respectively.

During the morning session demonstrations were given in public school music at the following grade schools: College Hill, Miss Johnson, Miss Willis and Mrs. Hull, instructors; Harry Street, Ingalls, Irving, Miss McRoberts, Miss Ladd and Mrs. Mosley, instructors; Carleton, Miss Reathford, instructor; Franklin, Miss Hoge, Miss Watson, Miss Kaufman and Mrs. Plummer in charge.

An excellent program was given at the High School auditorium in the afternoon. Those participating were: High School Band, Jessie L. Clark, conductor; Boys' Choir of Alexander Hamilton Intermediate School, Myrtle Gettys, conductor; Girls' Glee Club of Roosevelt Intermediate School, Alma Williamson, conductor; High School Chorus, Jessie L. Clark, conductor. The musical part of the program closed with three numbers by an orchestra selected from four intermediate schools and conducted by Myron L. Hull.

After an interesting discussion and demonstration of "Voice Culture in Classes," by Florence Basler-Palmer of Omaha, Neb., Edoardo Sacerdote of Chicago, lectured on "The Musical Equipment of To-day's Singers and Teachers."

The Kansas Chapter of the American

Guild of Organists met at the First Presbyterian Church in the evening. The church choir, conducted by Frank A. Power, sang three numbers, and others appearing on the program were Mrs. Laura Reed Yaggy of Hutchinson, Mrs. J. C. Newman and Mr. Ades of Wichita; Erle E. Faber, Sterling; D. A. Hirschler, Emporia; the Barsaloni Trio of Winfield, composed of Hobart Barbour, Orvin A. Sale and Archibald Olmstead, and Alfred Hubach of Independence.

The final meeting on Saturday morning was devoted entirely to discussion of matters pertaining to public school music, and was presided over by Frank A. Beach of Emporia.

E. Robert Schmitz, pianist, was cordially welcomed by a large audience at his recital on Feb. 23 at the Crawford Theater, when he played the Bach-Liszt Fantasy and Fugue in G Minor, and numbers by Debussy and other composers, and was repeatedly recalled. The recital was under the management of Mrs. L. K. Brown.

Ernestine Schumann Heink, who gave a recital at the Forum on Feb. 27, arrived in Wichita almost coincidentally with a real Kansas blizzard. In bitterly cold weather and with driving snow from all points of the compass, the great Forum was packed with her friends and admirers, to greet her on this, her sixth appearance in this city. Arthur Loesser was accompanist, and played two solo numbers.



GRACE KERN S

American Lyric Soprano

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—NEW YORK TELEGRAPH

CHARACTERISTIC PRESS EXCERPTS IN BRIEF FROM SOME OF THE CITIES WHERE MISS KERNS HAS SUNG THIS SEASON

"The few years since her last appearance here have ripened Miss Kerns' art into an organ of rare and silvery tone, of great facility of expression and flexibility of phrasing. She has a legato as smooth as silk, fluent delivery and, best of all, luscious quality throughout her scale. She sang the Charpentier aria, 'Depuis le jour,' from 'Louise,' with ingratiating beauty of reading and expression."—*Albany Knickerbocker Press*, Feb. 24, 1922.

"Her voice displayed not only remarkable sweetness of tone, but in her rendition of that famous aria, 'Depuis le jour,' from 'Louise,' she revealed a perfect method of technique. Miss Kerns followed with a group of English songs and was forced to respond by continuous applause and gave an encore 'The Little Damoselle,' by Novello. Newport News has never enjoyed a more artistic performance."—*Newport News Daily Press*, Jan. 26, 1922.

"The crowning feature was the magnificent effect produced in the great Schubert-Liszt number, 'The Omnipotence.' In this Miss Kerns, the soprano soloist of the evening, sang with the chorus. Her clear, beautiful voice as it soared above the chorus combined to produce an effect tremendous in its impressiveness. She revealed a voice of warm beauty, of rare flexibility, and proved herself at once an artist of distinction and experience."—*Ridgewood Herald*, Jan. 19, 1922.

"Grace Kerns speedily won her way into the hearts of our music lovers with her bell-like tones and charming personality. She sustained and swelled varying moods and phrases and at times spun gossamer shreds of sweet sound so that only double encores could partly calm our astonishment and approbation."—*Reading Herald-Telegraph*, Jan. 4, 1922.

"Miss Kerns must have a throat lined with silver or platinum or something precious, which enables her to produce such pure tone and conjuring half voice."—*Pittsburgh Sun*, Dec. 26, 1921.

"Miss Kerns has a voice pleasing in every way. It is full, sweet, round and wonderfully flexible. All her solos were well done and well received. Her best number, perhaps, was in the passage, 'Come Unto Him,' which she sang softly and with admirable legato. Her tone was exquisite and of flawless purity."—*Washington Evening Star*, Dec. 21, 1921.

"Miss Kerns is too well known to Boston to need much comment. She has a full, rich voice, and an excellent understanding of how to get the best out of it."—*Boston Herald*, Dec. 19, 1921.

"The audience was more than pleased with the work of Grace Kerns. She was called upon time and again to render encores. Miss Kerns is a wonderful singer. She responded to the plaudits of the audience in a splendid manner."—*Yonkers Herald*, Dec. 2, 1921.

"Grace Kerns is a dependable soprano, with a bright and agreeable voice, which has the purity her part demanded."—*Worcester Daily Telegram*, Oct. 7, 1921.

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Two Young Artists, Who Bring a Breath of Spring

MARION ARMSTRONG

MARGEL GLUCK



Scotch Canadian Soprano

"When You and I Were Young, Maggie," as an encore, brought back happy pictures of youth.—*Musical Leader*.

It might have been a French vignette stepping out upon the stage of the same hall last evening, all in the shimmering white satin and rosebuds, with an old-fashioned bouquet in her hands.

There was the charm of youth and freshness in Marion Armstrong's voice, and a real feeling for the text of her songs. Especially appealing was the quality of her voice in a group of "Auld Scotch Songs."—KATHERINE LANE, in *New York Evening Mail*.

... Miss Armstrong's program was an interesting and well-chosen one which opened with a group of Italian songs, the familiar "Caro mio Ben" by Giordani, being a happy choice in which to display the sweetness of her voice. In the French group "Pleurez mes yeux," by Massenet, was sung with charming effect, and Mary Turner Salter's "Her Love Song," was much applauded. After hearing Miss Armstrong sing her group of Auld Scotch Songs, of which there were six, one could not doubt her ancestry nor her ability to sing, not only Scotch, but any song which she chose to present.—*New York Telegraph*.



Violinist

Miss Margel Gluck, the dainty young violinist, whose solos were notable for their exceeding finish and splendid tone.—*Portland (Me.) Press*.

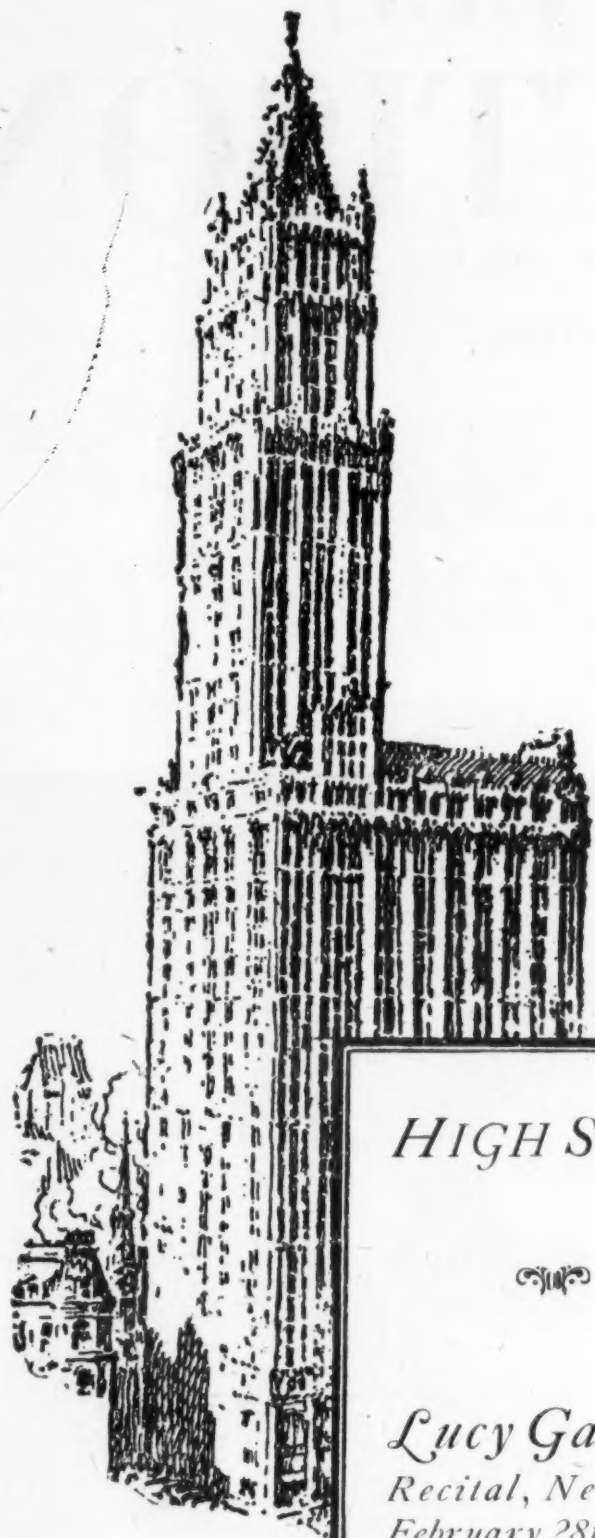
Miss Margel Gluck, a violinist who has studied under many masters, including Sevcik, has been honored by royalty, and won much success on the recent Tetrassini tour. She gave her first London recital at the Aeolian Hall yesterday afternoon, and the audience was large and distinguished. She has a tone of considerable power and sympathetic quality, and a very facile technique, while her readings were marked by a good deal of individuality. Miss Gluck should have a good career, for she has a personality which wins the sympathies of an audience.—*London (Eng.) Morning Leader*.

The violin solos offered by Miss Margel Gluck stirred the audience to sincere applause. The extraordinary beauty of the performer adds visual pleasure to her playing. Tartini G Minor Sonata, a Chopin Nocturne and a Spanish Dance by Sarasate were her contributions to the program, and all were played with spirit and a nimble technique. A Caprice by Kreisler, given as an encore, was charming in its originality and strikingly brought out her free and supple bowing.—*Louisville Herald*.

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HIGH SPOTS

*Lucy Gates in
Recital, New York
February 28th, 1922*

THE audience which gathered in Aeolian Hall yesterday afternoon heard the loveliest voice now on the stage. The mere sound of Lucy Gates' voice, like Melba's or Sembrich's or Bori's, intoxicates the ears and the refined phrasing enchants epicures in the realms of music. More delightful singing than hers has not been heard here this season. —*New York Evening Post.*

MANY things were remarkable and grateful in Miss Gates' program. One was her casting away of the temptation to gallop in on the back of operatic airs—for, indeed, she could have sung them, and probably sung them quite more pleasingly than some other sopranos of her sort now vaunted in opera. Instead she made of her list of songs a model of musical taste.—*New York Sun.*

SHE brought to her task an attractive personality, a beguiling style, an evident musical intelligence and good ideas in phrasing.—*New York Times.*

SHE sang, and oh, the difference to me! Unlike Wordsworth's Lucy, Miss Gates does not resemble a violet by a mossy stone. She is a radiant person, whose warm, rich vitality permeates all her singing. Miss Gates has tones of velvet and an individual style.—*New York Evening Mail.*

HER art is of the best in such vocal essentials as style, feeling, finish and power of expression.—*New York Evening World.*

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DETROITERS HAIL ORCHESTRAL MUSIC

Gerhardt Sings with Symphony—Soloists in School and Other Programs

By Mabel McDonough Furney

DETROIT, March 4.—There were capacity audiences at both subscription concerts of the Detroit Symphony last week. Elena Gerhardt was the soloist, and thus made her first appearance here in many years. From an interpretative standpoint, her work was highly interesting, and particularly so in a group of songs by Mahler. The orchestra has never played better, each member seeming to do his utmost to demonstrate to the people the value of the organization they had been in danger of losing. The program was arranged to make a wide appeal, and display the numerous strong points of the band. The strings were notable in "A Midsummer Night's Dream" Overture, and the brasses and woodwinds divided honors in the "Tannhäuser" Overture and Tchaikovsky's "March Slav." The feature of the orchestral program was the "Poème Divin" of Scriabine, when Ossip Gabrilowitsch led his men in a remarkably successful interpretation of the work. The applause was emphatic.

Detroit turned out in large numbers again on Sunday afternoon when the Symphony gave a popular concert at Orchestra Hall. Mr. Gabrilowitsch conducted a program which included the "Peer Gynt" Suite and Rimsky-Korsakoff's "Capriccio Espagnol," which was played with fine spirit. Joseph Gorner, violinist of the orchestra, and Joseph Press, cellist, were the soloists of the occasion, Mr. Gorner playing the G Minor Concerto of Bruch, and Mr. Press a Saint-Saëns Concerto. Both were recalled many times.

Mr. Gabrilowitsch gave his services on March 1 on behalf of the educational work being done in the public schools, when he played the Second Concerto of Brahms, accompanied by the Detroit Symphony. This was one of the forty

public school programs being given by the orchestra. The concert was for the seventh and eighth grades and high school pupils and teachers.

The second series of morning concerts for young people closed last Saturday. These concerts have proved an emphatic success. Robert de Bruce added to their interest by his informal talks, and the orchestra, under the leadership of Victor Kolar, played admirably.

Giulio Crimi, tenor, and Ilya Schkolnik, concertmaster of the Symphony, were greeted by a huge audience in Orchestra Hall on Feb. 28, at the closing concert of the series presented by Juliet Hammond and Isobel Hurst. Mr. Crimi was at first handicapped by extreme hoarseness, but soon recovered his voice, and was warmly applauded, especially in arias from "La Forza del Destino" and "Manon." The audience clamored for encore after encore, and Mr. Crimi, in responding, sang "La donna e Mobile" and "O Sole Mio." A feature of the program was a Curci song, "Torna a Canta," written in commemoration of Caruso, and one which deeply moved the Italians in the auditorium.

Mr. Schkolnik was also obliged to give many encores. His tone was rich and resonant and he played with fine musicianship and technical ability. His music included a Bach Sarabande and Bourrée, a Hochstein Minuet and a Wieniawski Scherzo. Among his encores was a Humoresque written by Victor Kolar, a light, attractive number which was extremely popular. Frederick Bristol and Margaret Mannebach, were excellent accompanists.

A concert at Orchestra Hall on Feb. 27 for the benefit of the starving children of Germany drew a capacity audience. The soloists were Elly Ney and Ossip Gabrilowitsch, who gave a superb performance of a Mozart Concerto. The Detroit Symphony was under the leadership of Willy Van Hoogstraaten, who made a good impression as guest conductor. The United German singing societies also took part in the program, which was sent by the Detroit News to radio enthusiasts throughout the country.

SEATTLE APPLAUDS SAN CARLO OPERA

Week's Season Marks Annual Visit and Includes Eight Operas

By David S. Craig

SEATTLE, WASH., March 4.—The annual visit of the San Carlo Opera Company has given this city the opportunity to welcome a number of artists new to this city. These include Josephine Lucchese, Bianca Saroya and Anna Fitzu, sopranos, and Anita Klinova, contralto.

Josephine Lucchese appeared in "Rigoletto" on Feb. 20 and sang the rôle of Gilda, with becoming artistry. She was supported in admirable fashion by Joseph Royer in the title-rôle, Gaetano Tommasini as the Duke and Anita Klinova as Maddalena.

Due to the popularity of the opera and the curiosity to see Tamaki Miura, the Japanese prima donna, "Madama Butterfly" was given the following evening

before a sold-out house. Mme. Miura proved not only a good singer but an excellent actress. She was well supported by Miss Klinova as Suzuki and Giuseppe Agostini as Pinkerton. The performance was repeated on Feb. 24.

Miss Lucchese again assumed the title-rôle in the performance of "Marta," on Feb. 22. This was one of the most delightful productions of the week. In the double bill, "Cavalleria Rusticana" and "Pagliacci" presented in the evening, Miss Saroya, dramatic soprano of unquestioned ability, sang leading rôles in both operas. She was supported in "Cavalleria" by Miss Klinova, Romeo Boscacci and Nicola d'Amico. In "Pagliacci," the principal singers beside Miss Saroya were Gaetano Tommasini, Mr. Royer, Mr. D'Amico and Joseph Tudisco.

In "Bohème" on Feb. 23, Miss Fitzu was an admirable Mimi, singing delightfully. "Lohengrin" with Miss Fitzu and Mr. Boscacci in the chief rôles, and "Il Trovatore" ended the opera engagement.

Through the week, a small but effective chorus and an orchestra of limited size, furnished the background of the performances. Ernest Knoch, the conductor, gave effective interpretation to the music.

John Powell will give a piano recital in Providence, R. I., on March 13.



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Oct. 20, New York*	Feb. 4, New York.*
Oct. 25, Haverhill, Mass.*	Feb. 5, Milton, Mass.
Oct. 26, Boston, Mass.*	Feb. 7, Holyoke, Mass.*
Oct. 28, Montclair, N. J.	Feb. 11, Detroit, Mich.*
Nov. 3, Duluth, Minn.	Feb. 12, Chicago, Ill.*
Nov. 4, Virginia, Minn.	Feb. 14, Lima, O.
Nov. 6, Milwaukee, Wis.*	Feb. 16, Buffalo, N. Y.*
Nov. 7, Chicago, Ill.*	Feb. 17, Toledo, O.*
Nov. 8, Ripon, Wis.	Feb. 18, Toronto, Can.
Nov. 15, Detroit, Mich.*	Feb. 20, Erie, Pa.*
Nov. 22, Peoria, Ill.	Feb. 21, Meadville, Pa.*
Nov. 25, Chicago, Ill.*	Feb. 23, Montreal, Can.
Nov. 26, Chicago, Ill.*	Feb. 25, New York.*
Nov. 29, Mansfield, O.	Feb. 28, Harrisburg, Pa.
Nov. 30, Toledo, O.*	Mar. 3, St. Louis, Mo.
Dec. 1, Dayton, O.	Mar. 4, St. Louis, Mo.
Dec. 2, Hamilton, O.	Mar. 9, Montgomery, Ala.
Dec. 6, Des Moines, Ia.	Mar. 11, New Orleans, La.
Dec. 9, Joplin, Mo.*	Mar. 15, Charleston, S. C.
Dec. 29, Portland, Me.	Mar. 17, Rock Hill, S. C.
Jan. 4, Utica, N. Y.	Mar. 18, Hendersonville, N. C.
Jan. 5, Watertown, N. Y.	Mar. 27, East Aurora, N. Y.
Jan. 10, Troy, N. Y.	Mar. 30, Cleveland, O.*
Jan. 12, Pittsburgh, Pa.*	Mar. 31, Cleveland, O.*
Jan. 13, New Castle, Pa.	Apr. 1, Cleveland, O.*
Jan. 14, Cleveland, O.*	Apr. 5, Fort Wayne, Ind.
Jan. 16, Kenosha, Wis.	Apr. 7, Cleveland, O.*
Jan. 21, Brooklyn, N. Y.*	Apr. 9, Wellsville, N. Y.
Jan. 22, New York.*	Apr. 15, New York.*
Jan. 25, Newport News, Va.	Apr. 22, Boston, Mass.*
Jan. 28, New York.*	Apr. 29, New York.*

*Return Engagements.



Photo by White Studio

BOTH ARE PIANISTS OF THE FIRST RANK. BOTH HAVE BLENDED THEIR INDIVIDUAL PIANISTIC VIRTUES SO FINELY AS TO MAKE THEIR TWO INSTRUMENTS SOUND AS ONE.—*New York Tribune*.

THEY SHOWED THAT PRECISION IN ENSEMBLE WAS NOT THEIR ONLY MERIT, BUT THAT THEY WERE ALSO PROFOUND STUDENTS OF STYLE.—*New York Herald*.

THEY ARE RAPIDLY ON THEIR WAY TO BECOME AS BIG A SUCCESS AS THE PAST HALF DOZEN YEARS HAVE SHOWN.—*Chicago Tribune*.

THEIRS IS ENSEMBLE WORK OF THE FIRST ORDER. THEY ARE WIDE AWAKE, ALERT YOUNG MEN WHO KNOW THEIR PUBLIC. THEY SEND IT AWAY NOT SATIATED, BUT ANXIOUS FOR A RETURN ENGAGEMENT OF THE ARTISTS.—*Detroit Free Press*.

TROJANS NOW AGREE THAT NO PRAISE IS TOO EXTRAVAGANT FOR THE MUSICAL AND ARTISTIC PERFORMANCES OF THESE ENSEMBLE PIANISTS.—*Troy Record*.

THOSE HEAVENLY TWINS OF ENSEMBLE PIANO PLAYING. THERE WAS PROBABLY NOT A PERSON IN THE AUDIENCE BUT WHO WOULD HAVE GLADLY SAT THROUGH THE PROGRAM PLAYED ALL OVER AGAIN.—*Utica Observer*.

SURELY THERE ARE NOT TWO OTHER GREAT PIANISTS IN THE WORLD WHO COULD DO WHAT MESSRS. MAIER AND PATTISON DID, SEVERALLY AND JOINTLY, ON SATURDAY NIGHT.—*Toronto Telegram*.

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Music Memory Contests on Large Scale in Cleveland

CLEVELAND, March 4.—The local Music Memory Contests, inaugurated last year, will be repeated this month on a much larger scale. Under the sponsorship of Nikolai Sokoloff, conductor of

the Cleveland Symphony; Adella Prentiss Hughes, general manager of the Symphony; J. Powell Jones, and the music supervisors of the schools, a specimen list of fifty good musical works was distributed to the schools. The pupils were encouraged to "learn" the numbers either in the schoolroom or at home.

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The plans for this year's contest call for a big, final event, to be held in Masonic Hall on March 18, when the Symphony will play certain of the works, and the students will identify and record the names of them. The scores will be computed by schools.

NEW CZECH WORK PLAYED**Milwaukee Hears Mraczek Symphonic Poem—Artists in Recital**

MILWAUKEE, March 4.—The concert by the Chicago Symphony, given recently under the management of Margaret Rice, was notable for the performance of "Eve," a new symphonic poem by Gustav Mraczek. The composer, a Czech whose style savors of the Viennese school, in the instrumentation of his work gets fine effects by the employment of the violin. National color, unusual rhythmical and harmonic effects abound. The other numbers given by the Symphony on this program included Schumann's "Dance of Nymphs and Satyrs," Liszt's "Liebestraum" and Kreisler's "Liebesfreude."

Elly Ney, pianist, and Hans Kindler, cellist, were heard in a joint-recital recently in the Twilight Musicales series under the management of Margaret Rice. A pianist of striking personality and remarkable gifts, Mme. Ney combined in her playing strength and artistic restraint. Color and well-rounded interpretation were exhibited in a program which included the Schuman "Kinderszenen," presented with vivid contrast. Beethoven's Andante and Variations in F, played with dignity, and at times a brilliancy of execution, forced keen attention.

Mr. Kindler, as associate artist, proved himself a scholarly and individualistic performer, exhibiting flashes of exceptional beauty in such numbers as the VanGoens Scherzo; Handel's Minuet and Bach's Prelude and Fugue in C Minor. He also played with the pianist Beethoven's Sonata in A and the Brahms E Minor Sonata, making a program full of interest despite its length.

C. O. SKINROOD.

Caupolican Introduces New Spross Songs in Poughkeepsie

POUGHKEEPSIE, N. Y., March 4.—At his recital on Feb. 24, Chief Caupolican, baritone, presented for the first time in public a group of Arabian songs by his accompanist, Charles Gilbert Spross. Elizabeth Evelyn Moore, who wrote the words of the songs, was among those present. The audience received with enthusiasm each of the songs.

MRS. E. HAROLD GEER.

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Helen Bock, Pianist, to Play in Public Under Friedberg Management



Photo Kuby-Rembrandt
Helen Bock

Helen Bock, an American pianist, who has received her entire training in this country, will make her professional entrance into the concert field next fall under the exclusive management of Annie Friedberg. She has already appeared at many private musicales, and will be booked for an extended tour next season.

Miss Bock began her studies as a child with a teacher in her home city, Philadelphia. She made rapid progress, and has, since under the direction of Constantin von Sternberg, piano teacher, developed into a concert artist.

Give Program at New York Celebration of Dominican Independence

A musical program was given at the celebration of the anniversary of the independence of the Dominican Republic, held in the Hotel Majestic, New York, on Feb. 26. Emilia Rico, soprano, sang opera arias; Genoveva Arteaga, pianist, played the Twelfth Rhapsody of Liszt; José Moriche, Spanish tenor, sang the "Dream" aria from "Manon," and there were interpretative dances by Brunhilde Dieschbourg and César A. Ruiz.

Josef Lhevinne is to give a piano recital at the Ogontz School in Ogontz, Pa., on March 15.

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EUGENE YSAIE.

Mme. VALERI WARNS—In Reference to the CHICAGO MUSICAL COLLEGE'S Using My Name in Its Catalogs and Advertisements in Musical Papers I Hereby Warn All Prospective Students That I POSITIVELY WILL NOT TEACH AT THE ABOVE INSTITUTION NEXT SUMMER—Signed DELIA VALERI, 381 West End Ave., NEW YORK.

JOSEPH SCHWARZ

BARITONE

Chicago Opera Association

Gives Sensational Song Recital

In Aeolian Hall, New York
February 10th, 1922



© Mishkin Photo

"Joseph Schwarz was heard by a large audience, riotously enthusiastic. Mr. Schwarz presented a program of great musical interest, which he sang with a fine artistic skill and frequently strongly marked dramatic expression.

"His voice is known from his appearances here, both in opera and recital, to be of admirable quality, power and expressiveness. His singing has notably artistic qualities, both technically and in the discernment and exposition of the musical and emotional significance of his songs. There is power in his voice and a skill in modulating it and in the use of the head register, to which he frequently resorts.

"Mr. Schwarz's singing was much appreciated and he was urged to give numerous encores, which he did."

—Richard Aldrich—*New York Times*.

"The beauties of his voice were fully revealed. Fine diction and interpretative ability were other agreeable features of his performance."

—*New York Tribune*.

"Mr. Schwarz is an excellent musician, endowed with a fine voice and the intelligence to reveal it effectively. His tone emission was rich and free. His phrasing was remarkably broad, and that detail in itself would have declared his artistry."

—Grena Bennett—*New York American*.

"Mr. Schwarz has surprising refinement of style, surprisingly delicate phraseology."

—*New York Sun*.

"Mr. Schwarz put considerable feeling, tenderness and emotion into his work and throughout delighted his audience."

—Frank H. Warren—*New York Evening World*.

"As was to be expected of this admired singer, he sang with fine dramatic effect and considerable skill with his powerful and expressive voice."

—*New York Globe*.

"Mr. Schwarz has extraordinary power and a control that can spin a vibrant note into a silken thread of melody."

—Katharine Spaeth—*New York Evening Mail*.

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Brilliant Programs Fill Boston's Weekly Calendar

New England Conservatory Forces Mark Anniversary with Concert

Under Leadership of Wallace Goodrich and George W. Chadwick, Orchestra Commemorates Its Twentieth Year—Converse and Foote, Members of Faculty, Represented on Program Also—New England Writers Honored

By HENRY LEVINE

BOSTON, March 6.—The concert in Symphony Hall in commemoration of the twentieth anniversary of the organization of the orchestra of the New England Conservatory of Music on March 1, was attended by a large audience of present and former teachers, students, alumni and friends of the school. Wallace Goodrich, dean of the faculty, conducted, except in the closing numbers when the director, George W. Chadwick, directed the performance of two of his own works, "Noël" and "Jubilee."

Works by two other members of the Conservatory faculty appeared on the program of the commemorative concert. These included Frederick S. Converse's Romance for orchestra, "The Festival of Pan," and Arthur Foote's composition for women's chorus with orchestra, "In the Arched Gateway of Fair Ispahan." The remainder of the program was devoted in great part to the works of New England composers, including Henry Hadley's "Winter," the first movement of his Symphony in F Minor ("Four Seasons"), Edward MacDowell's Concerto in D Minor for piano and orchestra, Horatio Parker's "In May," and Mabel W. Daniels' "Eastern Song," the latter two compositions for women's chorus and orchestra. An aria from "Louise" and another from "Lohengrin" completed the program.

The Conservatory Orchestra numbering almost one hundred musicians has been recruited from among the best students at the school. Six members of the Boston Symphony, who are instructors at the school, re-enforced the wood-wind section and contrabasses. In performance, the orchestra, though admittedly not of professional symphonic stature, nevertheless did not fall short of achieving high standards of orchestral excellence. Under the guidance of Mr. Goodrich and Mr. Chadwick, the orchestra played with a noteworthy cohesion and responsiveness. At no time were there evidences of the amateurish shortcomings that usually characterize the immature efforts of student bodies. Often, as in Mr. Chadwick's "Jubilee," the orchestra achieved a dash and assurance of effect worthy of professional organizations.

Four of the advanced students participated as soloists and reflected deep credit on their alma mater. Norma Jean Erdmann, a soprano soloist who has sung considerably in concert in Greater Boston, gave a dramatic interpretation of Charpentier's "Depuis le jour" from "Louise." Elizabeth Bingham, soprano, showed thorough training in her convincing presentation of an aria from "Lohengrin." In the MacDowell Concerto, the first movement was performed by Susan Williams, and the two following movements by Mary Madden, each pianist showing skill and taste in her performance.

It was on March 7, 1902, that the Conservatory orchestra gave its first public concert as a complete organization, though concerts had previously been given by string orchestras supplemented by some of the other instruments and by the organ. Since 1902, orchestral concerts have been offered at frequent intervals, giving the more advanced students practical experience and the necessary



George W. Chadwick, Director of the New England Conservatory

routine in preparation to be members of symphony and opera orchestras.

In its present building, with an admirable concert hall (Jordan Hall), with the conveniences of a special library, a tuning room, lockers for instruments, and other facilities, the orchestra has grown rapidly in efficiency. The repertoire at first was confined to works of the classic period, but gradually more modern compositions were studied and eventually many works of this character were performed by the orchestra, for the first time in Boston. Arrangements have been made by which local students of composition may have their works rehearsed and performed, if of sufficient merit. These privileges have also been extended to students of composition at Harvard University and other schools.

PEOPLE'S SYMPHONY AGAIN SEEKS FUNDS

Fine Work Proves Worth of Organization Led by Emil Mollenhauer

BOSTON, March 6.—The People's Symphony under Emil Mollenhauer gave its seventeenth concert at the St. James Theater on Sunday afternoon, Feb. 26. The programs which Mr. Mollenhauer has been arranging of late have been gradually developing into the regulation symphonic concert, with nevertheless a prudent regard for the tastes of the patrons. In this respect the People's Symphony has been accomplishing distinct educational progress. There was a time when only the most obviously appealing of the classics would be attempted. The patrons of these concerts, to which 50 cents still remains the only charge of admission, have however been gradually led up in taste, and Mr. Mollenhauer has therefore not hesitated to introduce the standard symphonies.

As the orchestra enters upon the final series of concerts, the management is repeating its appeal for financial aid from those interested in its work. The entire financial responsibility and risk of the concerts are still borne by the members of the orchestra themselves. They have no guarantee fund and no financial sponsors. The price of tickets is purposely kept very low in order that the concerts may be enjoyed by the great average public, to whom the higher priced symphonic concerts would be luxury. Last year, after paying all expenses, the amount received by each man for his week's work, including three rehearsals and the concert, was \$2.76. The patrons of the concerts who can afford

to are therefore asked to assist in the permanent support of the orchestra by voluntary gifts, even of very small amounts.

The program at the seventeenth concert commenced with Schumann's "Spring" Symphony in B Flat, which the orchestra performed with its accustomed excellence. For lighter fare there were excerpts from Delibes' Ballet Music from "Sylvia" and Brahms' "Academic Festival" Overture. The soloist at this

concert was Marrienne Godbout, soprano, who at short notice took the place of Miss Moody, who was unable to appear on account of her illness. Miss Godbout sang the "Ah fors' è lui" aria from "Traviata" and displayed a rich soprano voice of dramatic power and uncommon flexibility. She invested the aria with a brilliance and intensity of feeling that justly earned for her the enthusiastic reception accorded her. She responded with an encore.

Monteux Forces Lead Events with a Brilliant Performance of Brahms Work

BOSTON, March 6.—The Boston Symphony gave its seventeenth pair of concerts on Friday afternoon, March 3, and Saturday evening, March 4. The assisting soloist was Nina Koshetz, soprano, of the Chicago Opera Association. Mr. Monteux followed a procedure which he has adopted of late, that of commencing the program with a classic symphony. On these occasions it was the superb Brahms Symphony No. 1 in C Minor. Mr. Monteux's reading of the work was the most eloquent of all the classic symphonies he has undertaken. The gripping, overpowering finale obviously seized him, and he bestowed upon it the full force of his dramatic instinct and energy. The reaction of the audience was the most spontaneous demonstration ever witnessed after a symphony here. Many rose in their applauding enthusiasm, and even cries of approval could be distinguished in the general clamor.

Mr. Monteux gave an American première to two fragments from Saminsky's Ballet, "Lament of Rachel." The themes which Saminsky employs are frankly adaptations from Jewish folk-songs and religious music. While his treatment of these themes shuns the obvious, his employment of them in the first of the fragments, "The Lament of Rachel" fails to conjure the requisite moods. Various mournful religious chants have recognizably been patched together, and hence the desired illusions fail to stir. In the second of his fragments, "The Wedding Feast," the festive folk-tunes are more appropriate and suggestive. The concluding orchestral number was Wagner's Overture to "The Flying Dutchman."

Mme. Koshetz sang three songs with orchestra—an air from Rimsky-Korsakoff's "The Czar's Bride," a song without words by Prokofieff, a Revery and Dance from Moussorgsky's "The Fair of Sorotchinsk." Unfortunately, Mme. Koshetz was suffering from a cold which hampered the production of her high tones. Nevertheless she disclosed a rich and lustrous voice with an especially expressive undertone. She is manifestly an emotional singer, lending appealing warmth to music of a romantic nature and ingratiating buoyancy to such music as the Dance from the "Fair of Sorotchinsk."

Bachaus Plays

Wilhelm Bachaus, recently heard with the Boston Symphony, gave a piano recital at Jordan Hall, on Saturday afternoon, March 4. The virtuosity of Mr. Bachaus is striking even in these days of super-technicians, for he possesses technical wizardry of an astounding degree of development. His technical prowess is, however, never achieved at the cost of beautiful tone; a satisfying tonal warmth pervades his playing of even the most formidable difficulties of the keyboard. He piles rich sonorities upon rich sonorities with seemingly inexhaustible tonal resource; maintains breath-taking tempi with poise and unswerving rhythmic precision, and achieves thereby a structural vitality of stimulating proportions. A sense of poetry, without undue sentimentality, is also not wanting in his playing, as was evidenced in his performance of the Romance from the Chopin E Minor Concerto. To dilate further upon his accomplishments would be to enumerate the technical splendors in the Paganini-Brahms variations, of the Chopin D Minor Study, of the Pick-Mangiagalli

"Danse d'Olaf," and of Liszt's Second Hungarian Rhapsody.

Hear Fritz Kreisler

Fritz Kreisler, accompanied by Carl Lamson, made his second Boston appearance this season, at Symphony Hall, on Saturday afternoon, March 4. His program consisted of the Bach Concerto No. 1 in A Minor, the Mendelssohn Concerto and a group of compositions by Schubert, Porpora, Cartier, Cyril Scott, and Kreisler. Mr. Kreisler's art was distinguished as ever by a tonal restraint and a discreet beauty. He chooses a tonal palette with a limited range of dynamics and achieves within its confines a dainty and fascinating play of color. He plays the lighter compositions with inimitable charm of rhythm and grace of melodic delineation, and to the more pretentious he lends an appropriate sanity and dignity. As usual, Symphony Hall was filled to capacity, including hundreds of standees and stage occupants, and as usual the regular program had to be followed by many encores including the violinist's own compositions.

John Peirce Sings

John Peirce, baritone, gave a song recital at Steinert Hall on Tuesday evening, Feb. 28. His program consisted of arias by Haydn and Saint-Saëns, a group of songs by Boston composers—Arthur Foote, John H. Densmore and John Adams Loud—three Spanish songs, and seven Gipsy songs by Dvorak. Mr. Peirce possesses a baritone voice of agreeable resonance, and employs it with discriminating taste. He sings with an easy delivery, enunciates with clarity, phrases with musicianship, and interprets with intelligence. The six songs by the Boston composers were performed by Mr. Peirce for the first time in public, and he endowed them with an interest that earned for them merited approbation. J. Angus Winter accompanied ably.

Cadman and Tsianina Appear

A colorful concert was given by Charles Wakefield Cadman, composer, and Princess Tsianina, vocalist, at Jordan Hall, on Thursday evening, March 2, for the benefit of the Goucher College, Baltimore. The program was devoted chiefly to compositions by Cadman, though Troyer, Lieurance, Freebey, and Burton were also represented. Princess Tsianina sang four groups of songs of Indian nature and imparted a native charm and piquancy to them. Mr. Cadman played several of his piano compositions representative of Indian life and gave a short talk about Indian folk-tune, showed some Indian percussive instruments, and played some authentic love songs upon the Omaha Indian flageolet. The concert, under the patronage of many distinguished Bostonians, attracted a large audience which manifested keen interest in Mr. Cadman's far-famed Indian music and in the ingenuous singing of Princess Tsianina.

Naomi Bevard in Recital

Naomi Bevard, pianist, gave a recital at Jordan Hall, on Saturday afternoon, Feb. 25. She played a prententious program of music by Bach, Gluck-Saint-Saëns, Schumann, Beethoven, Ireland, Granados, Rachmaninoff, Ravel and Chopin. Miss Bevard showed to advantage in the more brilliant music to which her temperamental nature readily lent itself, though with a slight tendency to hurrying. She played with a glittering, clear, sometimes brittle touch, and with

[Continued on page 53]

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Yours Sincerely,
CATHARINE BAMMAN

This is the earliest opportunity that I have to congratulate you upon MUSICAL AMERICA'S GUIDE, which I received a few weeks ago.

I do not remember ever having had such a valuable reference book and I think that MUSICAL AMERICA'S GUIDE is the most complete book I have ever seen. It gives such explicit information in concise form, which is a great help and assistance in one's work. I hope that you may continue to issue it every year.

Wishing you continued success, I am, with best regards,

Sincerely yours,
ANNIE FRIEDBERG.

MUSIC CRUSADERS VISIT PORTLAND

Oregonians Share in Campaign for Best Music—Opera and Recitals

By Irene Campbell

PORTLAND, ORE., March 4.—M. V. DeForeest of Sharon, Pa., president of the National Association of Music Merchants, accompanied by Alex. McDonald, member of the executive board, and Charles Jacob, treasurer, both of New York, were in Portland recently as the guests of the Oregon Association. The party is making a trip from coast-to-coast at its own expense for the purpose of promoting music. Mr. DeForeest in a speech at the dinner said that it was the purpose of the National Bureau for the Advancement of Music to assist every agency which will stimulate a love for music in the community as well as for more and better music in homes, schools, churches—even in commerce and industry, the store and the workshop. Included in the nation-wide work of the organization are such features as music week, this having been originated by Mr. DeForeest and spread throughout the country by the organization of which he is chief. Mr. McDonald paid a tribute to Mrs. Donald Spencer of the Portland Symphony for her work in fostering the musical development of Portland. The week of opera given in Portland from Feb. 13 to 18 by the San Carlo Grand Opera Company under the local management of W. T. Pangle, was a delightful one. Much of the artistic success was due to Ernst Knoch, who conducted

all performances. The orchestra was composed of Portland musicians, except the concertmaster and was selected by F. W. Goodrich of this city.

Giuseppe Agostini, tenor, appeared five consecutive times in leading rôles as the other tenors of the company were suffering from colds. Tamaki Miura appeared twice in "Madama Butterfly," on Monday night and at the Saturday matinée, being well received both times. Anna Fittiu was heard in "Pagliacci," "Faust" and "Bohème." Bianca Saroya, soprano, created an excellent impression in "The Jewels of the Madonna," "Cavalleria Rusticana" and "Il Trovatore." Joseph Royer, baritone; Josephine Lucchese, soprano; Romeo Boscacci, tenor; Pietro De Biasi, bass; Natale Cervi and Mario Valle, baritone, all did excellent work.

Reinald Werrenrath, baritone, was presented on Feb. 22 at the Heilig Theater under the direction of Steers-Coman and was enthusiastically received by a large audience. The program opened with a group of German songs, which was followed by French and Italian numbers. Harry Spier was accompanist.

One of the recent musical events was the concert given by Arthur Middleton, baritone, on Feb. 20, at the Municipal Auditorium, under the auspices of the Elwyn Concert Bureau. Mr. Middleton was cordially greeted by a large audience who were delighted with his singing and demanded many encores. The program consisted of four song groups with two piano solos by Stewart Wille, Mr. Middleton's accompanist.

Musical numbers were features at the public naturalization ceremony held at the auditorium on Washington's Birth-

day as the crowning event of the Americanization week sponsored by the Portland Americanization Council. The Ladies' Columbia Concert Orchestra of thirty pieces, conducted by Mrs. Frances Knight, assisted with several numbers, and an organ recital by Lucien E. Becker began the program. During the informal reception for the new citizens, which followed the program, Mr. Becker played informally. Sixty-two new citizens were admitted by Federal Judge Wolverton, who presided.

The Apollo Club of sixty-two voices under the baton of William H. Boyer, offered a delightful program on Feb. 21, at the Municipal Auditorium, assisted by the Spargur String Quartet of Seattle. This organization appeared in place of the Zoellner Quartet, which was unable to fill its engagement on account of the illness of one of its members. The club opened the program with "A Song of the West," which was sung for the first time in public. The words are by John Gill, a Portland man, who is a member of the chorus, and the music is an adaptation by William Boyer of a number from "The Queen's Lace Handkerchief" by Johann Strauss. The ensemble work of the chorus was very good and Mr. Boyer conducted excellently. A violin obbligato was beautifully played by John Spargur, who was conductor of the Seattle Symphony. The quartet made a most favorable impression with its playing of a Haydn and a Grieg quartet. The personnel of the organization included John Spargur, first violin; Albany Ritchie, second violin; Hellier Collins, viola, and George Kirchner, cello. The three accompanists for the chorus were: Edgar E. Coursen and William C. McCulloch, pianists, and Ralph W. Hoyt, organist.

The city's popular concert in the public auditorium on Sunday afternoon, Feb. 19, was sponsored by the Monday Musical Club, and the feature attraction was their chorus of thirty-five prominent singers conducted by Rose Coursen Reed. The chorus, in addition to singing a number of popular works, gave the cantata "Undine" by Edwin Markham. Mrs. Helen Fromme-Schedler, soprano, and J. MacMillian Muir, tenor, assisted. Lucien E. Becker played several organ numbers.

A representative audience attended the recital given recently by Dent Mowrey of Portland, pianist and composer, at the Multnomah Hotel. Mr. Mowrey featured his own compositions for piano and voice, assisted by Mrs. Jane Burns Albert, soprano.

The University of Oregon Men's Glee Club, John Stark Evans, conductor, presented an entertaining program in the annual concert at the Heilig Theater recently. Arthur Johnson, tenor, and Roland Reid, pianist, gave solos and a quartet composed of Curtis Phillips, Roy Bryson, French Moore and Aubrey Furry, appeared in "A Musical Thrust." The members of the club include: First tenors—Wallace Cannon, John Stark Evans, Curtiss Phillips, Ralph Poston, Alan Smith. Second tenors—Roy Bryson, Nelson English, Cecene Fariss, Arthur Johnson, Willis Kays. Baritones—Charles Dawson, Harris Ellsworth, John Gavin, French Moore, Glen Morrow, Ronald Reid. Basses—Maurice Eben, Aubrey Furry, Carl Newbury, Herbert Pate, Cyril Valentyne.

The Portland Flute Club gave its sixth recital Feb. 20, in the Y. M. C. A. auditorium, assisted by Jane Burns Albert, soprano. Icillo Miccoli, flautist, was soloist, and Harker S. Perkins, accompanist.

Schumann Heink in Fort Collins

FORT COLLINS, COL., March 4.—Ernestine Schumann Heink sang in the auditorium of the Colorado Agricultural College on Feb. 20 under the auspices of the college, and more than 1000 persons, it is estimated, were present, who greeted the artist with marked favor. She was ably assisted by Arthur Loesser, pianist and accompanist.

E. A. HANCOCK.

A little more

than a week ago, when Helen Teschner Tas was soloist with the Philharmonic Society, Mengelberg conducting:

N. Y. Times:

"She is a sincere artist."

American:

"Helen Teschner Tas had the privilege of an appearance with Willem Mengelberg at yesterday's matinee of the Philharmonic Society. And behold, Mozart's violin concerto in A major with her as soloist, proved to be one of the most satisfying offerings. Her playing left little to be desired."

World:

"Helen Teschner Tas played it (Mozart Concerto in A major) with persuasive charm and a cool beauty of tone that became it well."

Globe:

"The audience was cordial in its reception of the Mozart Concerto, and after it recalled Mme. Tas several times."

Eve. World:

"Her touch was light and her performance satisfying."

Staats-Zeitung:

"Mme. Teschner Tas played the Mozart Concerto with a beautiful tone and with much charm."

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NEW YORK, MARCH 11, 1922

SAVING THE DETROIT SYMPHONY

GOOD news has come from Detroit. The Symphony which Ossip Gabrilowitsch has conducted with such striking success seems certain to be continued. There now is little doubt of the result of the drive for funds, although the time for completion of the sum required has been extended beyond the date originally set.

The loss of the Detroit Symphony Orchestra, if it were to go under for lack of financial support, would be more than a local calamity. The entire country would feel the blow. No one city is ever the sole possessor of the benefits accruing from such an organization, and the Detroit Symphony, by its tours, has carried its benefactions to neighbors on both sides of the northern boundary and sometimes far afield.

There should be something very heartening for music in other cities in the success of the eleventh hour efforts to wipe out the deficit which has imperiled the existence of Detroit's orchestra. A similar situation, calling for similarly heroic measures, may face other orchestras before the present period of readjustment is over. What Detroit is doing, other cities, equally plucky and far-seeing, can do.

Not the least interesting development is seen in the donations that have come in from other cities, partly as the result of the transmission by radio of the music of Detroit Symphony programs to listeners in various parts of the United States. Aside from this practical demonstration of how radio concerts can be utilized to further a public cause, there is found here a measure of realization of the truth that the great orchestras are national

assets and not merely the toys of wealthy residents of the cities in which they are organized.

Sixteen cents contributed from Bisbee, Ariz., may mean more in this instance than a donation of \$1,000 from a millionaire in Detroit. The day has come when our orchestras must be regarded as subjects of national as well as city pride.

RETURN OF "ROSE CAVALIER"

NOT "Salome" but "Der Rosenkavalier" will bring the music of Richard Strauss back to the Metropolitan Opera House next season, if present portents are read aright. Last year's talk of "Ariadne auf Naxos" seems to have evaporated into nothing. If General Gatti-Casazza has any particular interest in the new Strauss score, "The Intermezzo," he has carefully concealed it, and the immediate predecessor of that work still casts no shadow on the Metropolitan. That "Rosenkavalier" will be included in the general manager's Spring announcement, however, now seems assured. Plans have progressed to the point where some of the singers likely to appear in it have been given their rôles to learn. The same is true of "Tannhäuser." "Siegfried" seems almost equally certain.

Irrespective of whether, as William J. Henderson has wittily suggested, the Metropolitan general manager is "sitting in solemn silence brooding over the possibilities of reviving 'Nabucco' or 'Simon Boccanegra,'" there are some substantial suggestions that Meyerbeer's "L'Africaine" is to be awakened from its long sleep. For those who find it something of an effort to turn back the hands of the clock, there will be—not one of the Schreker scores, which have been discussed as likely to follow Korngold's "Die Tote Stadt"—but the "Mona Lisa" of Max von Schillings. It is known that the report which one of Mr. Gatti's two bowers made to him on the Schreker and Pfitzner works, after hearing them abroad last year, was not a favorable one.

In addition to Paul Bender, one of the most famous of the bass-baritones of Central Europe, Michael Bohnen, whose Berlin and Vienna successes have been chronicled from time to time in these columns, is understood to be under contract at the Metropolitan next year. He has been particularly successful as Ochs in "Rosenkavalier," and, like Bender, he is a famous Hans Sachs. His Wotan in "Walküre" has been acclaimed in Vienna as well as in Berlin. It is said that in Gounod's "Faust" he is a very striking "Mephistopheles" who departs radically from tradition.

With respect to "Rose Cavalier," there is every reason to believe that the Strauss work will have a larger measure of popular appeal than it exerted when previously in the repertoire. The times are propitious for this restoration, and—independent of the inevitable return of all the great Wagner scores—it can only be hoped that some other delights which once seemed of somewhat circumscribed box office lure will follow "Rose Cavalier" back to the boards at the Metropolitan.

GATTI REMAINS AT HELM

GIULIO GATTI-CASAZZA'S consulship at the Metropolitan has been extended, as there was every reason to believe it would be. The announcement that he will continue for three years more as general manager of the opera house disposes of various idle rumors which indicated that he was about to be supplanted by one or more of his own assistants—rumors that never apparently had the slightest measure of foundation.

That there are others who would like to step into Mr. Gatti's shoes is to be taken for granted, and the wish that an American might be at the head of America's foremost opera house is one that will abide with many who admire Mr. Gatti and who wish him well. But who is there that can be named who has the experience, the tact, the acquaintance with artists the world over, and the knowledge of languages necessary to deal with them, as well as the high artistic ideals and the ability as a showman the post requires?

Mr. Gatti's administration has been singularly free from discord. His achievement in making opera pay is one that can be viewed from several different viewpoints as either for the benefit or the detriment of art. The one outstanding fact is that during his régime New York has had better opera than could be heard anywhere else in the world.

RECALLING the secondary place held by their kind in the eighteenth century, tenors the world over may contemplate the future with misgivings now that the tenorino has reappeared in Zandonai's "Giuiletta e Romeo."

Personalities



A Well-Known Soprano and a Modern Symphony Conductor Explore a Relic of America's Past: Marie Tiffany of the Metropolitan Opera Company and Julien Paul Blitz, Leader of the San Antonio Symphony, at the Old San Juan Mission on the Outskirts of the Historic Texas City

Marie Tiffany, soprano of the Metropolitan, conducted a party in a tour of archaeological investigation on a recent visit to San Antonio, Tex., where the artist gave a recital. Miss Tiffany is interested, apart from music, in architecture and the decorative arts. She is seen in the photograph visiting the ruined mission near that city. "Listening to the voices of the past" has been suggested as a title for the scene, in which the soprano has found an interested fellow-explorer in Julien Paul Blitz, the versatile conductor of San Antonio's Symphony.

Stokowski.—Leopold Stokowski, conductor of the Philadelphia Orchestra, was presented recently with a porringer, a gift to his baby daughter from the women members of the Mendelssohn Choir of Toronto, after his organization had played in a joint concert with the choir. (Note: A porringer is a receptacle for porridge.)

Ney.—Playing with the same orchestra, successively under four different conductors, will be the experience of Elly Ney, the pianist, this season. She has already appeared as soloist with the New York Philharmonic Society under the leadership of Richard Strauss, Josef Stransky and Willem Van Hoogstraten, and will shortly reappear under the baton of Willem Mengelberg.

Rasch.—The lure of the cinema is said in a dispatch from Vienna to have caused Albertina Rasch, the dancer, to succumb to the temptation of a star part. The play is in seven reels, with a locale laid in a gypsy camp, and for the filming of the work the company is said to have sought an actual Romany encampment. The picture, directed by Thomas B. Walsh, is scheduled for exhibition in America.

Muzio.—Claudio Muzio, soprano of the Metropolitan, in a recent interview, on the authority of a writer, "registered indignation" when she was asked whether she believed that woman's place was in the home. Each must do what she is best fitted for, she believes. The artist's idea of a "home" is, incidentally, a very high one. One can't delegate one's duties to the servants, and be a good wife and mother, she contends.

Elman.—Owing to a recent railway strike that cut off the German capital from other cities of Europe, Mischa Elman, the violinist, was recently forced to fly by aeroplane from Berlin to London to fulfill a concert engagement. An account from abroad states that the artist was rescued from his predicament by a kindly aeronaut who was also a music lover, and that the flight across the North Sea was made at the rate of eighty miles an hour.

Johnson.—A royal "reference" is a curious possession of Edward Johnson, tenor of the Chicago Opera Association. An anecdote relates that the artist sang before the King and Queen of Rumania in Paris last year. At the close of his concert Her Majesty summoned him and gave him a note of introduction to her sister, the Grand Duchess Kirill, which concluded, "You must hear him." The Duchess did, and the note, which was returned to the tenor, is one of his most treasured possessions.

Stewart.—To have played 1880 different compositions in the course of a season of outdoor organ recitals is the latest record of Dr. Humphrey J. Stewart, official organist of the Spreckels Organ in Balboa Park, San Diego. The profit and enjoyment of the large public which attended these events was, however, not limited to even so great a musical feast. Recitals by visiting organists added 656 other works to the list, bringing the total up to 2536. Only twenty of the daily events were omitted, and these were owing to inclement weather or conflicting celebrations.



By
Cantus Firmus

DAMROSCH had his Elgar, Mengelberg has his Mahler—if this be treason may you be doomed to endless rounds of Enigma Variations and Third Symphonies!

WHILE the noble bridegroom stood awaiting Princess Mary the choir sang "God, Be Merciful."—*Cable Dispatch from London.*
Pax vobiscum!

The Manager! A Confidential Analysis

THIS quaint, engaging personality abounds in all large cities and is sometimes discovered in an obscure office near an opera house or auditorium. More often he is not discovered at all, especially when most needed. This shyness on the part of managers is regarded as Nature's reproof to an ardent and over-inspired population, it being conceded that nine out of ten persons are convinced that they can sing or act.

Myth-like and mysterious, any manager can perform a disappearing act that makes Annette look like the Statue of Liberty. Every time you think he's in, he's out, and vice versa. He's as restless as a Mexican jumping bean. The only time he can sleep is on an outbound train and then he has to have a timetable under his pillow. He's the champion long distance jumper of the world, playing "stunt-master" for a group of trained performers who try to follow him over the same route without missing a stop.

"No, Mr. Hopsoff's in St. Louis," should be lettered on his door to save the telephone girl. She's in danger of hypnotizing herself through constant repetition of this sentence. Her faith in the boss' ground-covering ability, by the way, is little short of marvelous, for an hour later she may carelessly tell you he is in Washington.

THERE are five principal varieties of managers: yokel, express, general, particular and seducing. Each is a self-appointed keeper of the public eye, and to let anyone into this restricted locality he charges a fee. He supplies art with a circulation. In other words, he, plus art, produces a heart. How simple! So the grateful artists are pleased to regard him as a low-brow and a high liver. How it does work out! As an experimental astronomer he loves to help a myopic public discover new stars. The further "off" the star the more it costs to locate her. If her circumference is found to exceed her mean distance, the season's a failure. It is easily seen that the planetary nature of the manager has a marked effect upon the peach crops, not to mention the phototropism of the masses.

To succeed the manager should possess the brain of a psychologist, the soul of a press agent and the agility of a scene shifter. The less he loves art the better he understands its value and the more money he makes. On the principle that charity begins at home, he believes the talented destitute should serenade their adoring relatives rather than the music-hungry populace. He flees from the path of all manner of deluded aspirants and thus in a single year not only protects numerous art standards from invasion by corrupting influences but likewise saves enormous sums of money for total strangers.

Why Do We Applaud?

By André Tridon

APPLAUSE is destined to pass out of fashion some day. Some of the Chautauqua assemblies have abolished that barbarous form of self-expression and replaced it by a silent waving of handkerchiefs, which may not be very sanitary but is less noisy.

It is especially at concerts that the custom of applauding an artist or a selection appears most ridiculous and paradoxical. Very often a selection will end on a delicate pianissimo, the

last chords dying off in an almost inaudible whisper. A wonderful atmosphere of dream or tenderness has been created by sheer artistry, and suddenly all the vulgarians rush in and tear that magic fabric to tatters. They wake us up out of our dream with one of the ugliest noises ever produced. Can we say that such noise makers are music lovers? Hardly. In fact, real music lovers are too absorbed in their enjoyment to applaud. Most of them remain silent.

WHEN a lambent-eyed, slub-necked soprano corners him for a hearing, he primes himself with managerial cotton and sits tone-deaf till the ordeal is over. Then he smiles dreamily, takes down her name and address and promises to let her know. Just what he will let her know, no one knows. The sop goes out in triumph, having done her duty by her larynx. Not so lucky is the baritone, who is down at the heel and flat on his head tones. When he tries to corner the Big Steer, the scene changes and the dramatic personæ becomes minus the villain.

"He's in a conference," lies the office thing. Baritone finds him just outside the Turkish bath up the line, talking to a pigeon from the Cofferdam Roof. He watches for a breakaway and overhauls Old Openpores half a block west.

"Be at my office at twelve next Tuesday," pleads the latter, privately reflecting upon the beauty of Niagara Falls. Baritone arrives five minutes early on the date set, with copies of "Invictus" and "The Prologue." But he gets no chance to prove he's the master of his fate. He studies office interior decoration for two hours, misses his entire luncheon at the Automat and decides to begin life anew as a paper-weight with a knowledge of shorthand.

BACK in the days when the manager was regarded as a kind of sacred Babylonian bull, living on gunpowder and Tabasco, when it was fashionable to hunt for big yelp in the highlands of Italy each summer and on winter nights to play the lobby-hound all dogged up in a double-end shine, and, with an owl face, count the house and talk to dead-heads all at once, then he was the Handsome Harry and the Dead-Eye Dick of our own seaboard parish. Every débutante in town rattled his name and called him a kind man who was giving up his life to develop true genius.

The modern manager is not so heavy, but he's still hypnotic. He takes long treks for angels. They are his big game nowadays. Artists, public and tours can wait. When he gets his little siren-song working on a well-set prospect, ten to one—to three, without relishes, somebody's darling daughter's career's commenced.
G. C. T.

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WE do not applaud an artist because we love him and wish to please him. We applaud him because we envy him or wish to attract attention. The real artist, the convincing speaker, the gifted actor, hold us under their spell—one thing we resent. They occupy the stage while we sit in the audience, anonymous, unnoticed—another annoying detail. We are compelled to listen silently, although we imagine we have many things to say. Artists do things we could never do as well, hence, they make us feel inferior.

When they stop, however, we take our revenge. We manifest our presence through a lot of noise, we let out the craving for motion we repressed during the performance. We may be unable to play the violin, but by our immoderate shouting and handclapping we wish to notify the world that we can at least judge and appreciate good violin playing. When we applaud a sentence which in some one's speech tickles our vanity we

cannot help notifying the speaker that we too had thought of that.

At times I have caught in the faces of vociferous music lovers an almost cruel look. I felt as though their applause was an attempt at destroying the spell woven by a marvelous artist, at regaining their freedom from the thralldom of his genius and preventing him from enslaving others.

Dear Cantus Firmus:

Our next-door neighbor, who comes from Chautauqua County, and is "supposed to be musical," went to New York last week and heard four operas and two symphony concerts. We decided to test his memory, and played him *Siegfried's* "Liebeslied" on the Victrola. When quizzed as to what it was, he decided that it was the Prologue to "Pagliacci"!!!!

Respectfully submitted,

JANIS HECHT EHRLICH.

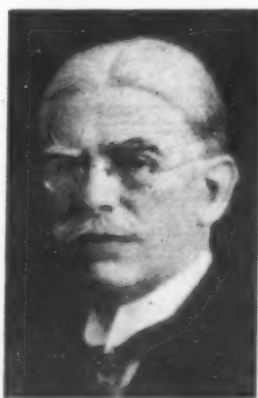
GEORGE B. FUNNELL.

Amherst, Mass., March 2, 1922.

Contemporary American Musicians

No. 210
William
Arms Fisher

WILLIAM ARMS FISHER, composer and music editor, was born in San Francisco, Cal., on April 27, 1861, and comes from an old New England family.



William Arms Fisher

He first studied piano, organ and theory with John P. Morgan of Oakland, Cal. In 1890 he came to New York and took vocal lessons with several teachers, and in 1892 went to London, where he worked under William Shakespeare. On his return to America he studied counterpoint and fugue with Horatio Parker, and also studied composition

with Dvorak at the National Conservatory of New York. Mr. Fisher taught harmony at the National Conservatory until 1895 when he went to Boston. In that city in 1897, he became editor-in-chief and publishing manager of the Oliver Ditson Company, the oldest music publishing house in America. He has remained in this post since, and completed a quarter of a century with the company on Dec. 31, 1921.

As composer, Mr. Fisher has published more than eighty songs, among the best known being "Under the Rose," "Gae to Sleep," "When Allah Spoke" and others. Besides this he has written an "Elegy" for violin and piano, about twenty anthems, and a volume of sixty Irish songs. Mr. Fisher also published a unique book of "Notes on Music in Old Boston," in 1918.

Mr. Fisher was married on Feb. 14, 1922, to Emma Roderick Hinckle, vice-president of the National Federation of Music Clubs.

HEMPEL IN GREENVILLE

Sousa and His Band Also Visit South Carolina City

GREENVILLE, S. C., March 4.—Frieda Hempel appeared recently in Textile Hall, before one of the largest audiences of the season, and was vigorously applauded in a Jenny Lind program. Coenraad V. Bos was the efficient accompanist.

Sousa and his band gave two performances on Feb. 21. The afternoon concert was mainly planned for young people, and was a great success. Every seat in Textile Hall was sold, more than half the audience being school and college students. The evening program, given before a capacity house, included a Goldmark Overture and Sousa's "Camera Sketches." Mary Baker, soprano, and Florence Hardeman, violinist, were the soloists. J. OSCAR MILLER.

On account of conflicting concert engagements, the Aeolian Hall recital, booked for Phoebe Crosby, contralto, has been postponed from March 7 to the afternoon of April 5.

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GUILMANT ORGAN SCHOOL

AID KANSAS FUND

Alice Gentle and Gabrilowitsch in Recital
—Friedman Also Appears

KANSAS CITY, Mo., March 4.—The scholarship fund of the Kansas City Musical Club was materially aided by the proceeds of a recital given by Alice Gentle and Ossip Gabrilowitsch in Convention Hall recently. The audience, it is estimated, numbered 2000 persons. Frank Moss was Miss Gentle's accompanist.

Ignaz Friedman was vigorously applauded in a recital at the Schubert Theater last month, when his program included numbers by Gluck, Mozart, Hummel, Brahms, Chopin, and other composers, and some of his own compositions. The audience stood and cheered the artist at the end of the recital, demanding extra numbers. This was the sixth concert of the Fritschy Series.

An interesting program at the First Christian Church, under the direction of the Kansas City Teachers' Association, was given by the quartet from the Kansas City Grand Opera Company; Mrs. Gertrude Graham Walker, who sang folk-songs of Italy and Spain in costume; Wanda Maguire, pianist; Gladys Blakely, violinist, and Edith Rhetts. Nina Griffith and Lucy Parrott played accompaniments. Miss Rhetts, by her instructive talks, has recruited many patrons, who have been able to listen with added appreciation to the concerts given by the St. Louis Symphony.

Linnie Fox, pupil of Madeleine B. Prosser, gave her first piano recital on Feb. 21 at the Athenaeum, playing numbers by Bach, Beethoven, Chopin, Mendelssohn, Palmgren, Leschetizky, Paderewski, and Liszt.

DERRY SYMPHONY PLAYS

F. Maitland Davis' Manchester Orchestra
Gives Concert—School Program

MANCHESTER, N. H., March 4.—The Derry Symphony, conducted by F. Maitland Davis, gave its third concert in Adams Memorial Hall. Through the bitterly cold weather, the audience was smaller than usual but the entire performance would have done credit to a larger organization because of its smoothness and volume. Numbers by Schubert, Raff, Verdi and other composers made up the program. Mrs. Annie G. Cheever, the soloist, came from Manchester on short notice on account of the illness of the soloist scheduled to appear, and had to respond to repeated encores. The orchestra, which comprises thirty pieces, was assisted by Frederick E. Mindt of Manchester and B. T. Bartlett of Derry, cellists, and Arthur Schonland, cornetist.

Pupils of the Nashua High School gave a concert at the City Auditorium for the benefit of the Athletic Association and the piano fund, and a sum of \$500 was realized. The program included numbers by the Girls' Glee Club of forty voices, Boys' Glee Club of forty voices, mandolin, banjo and guitar clubs of twenty-six members, and the school orchestra of eighteen pieces. E. G. Hood was the conductor. Solos were given by Maurice Burroughs, boy soprano; Napoleon J. Dube, baritone; Isabelle Dionne, violinist, and Helen M. Sargent, Mildred Chaplin and Aveline Folsom. Lucy Howard and Elizabeth Stevens appeared in interpretative dances, and monologue and comedy sketches were given by Ward Whitney, Donald Nelson and Henry and George Barclay.

MRS. FRANK M. FRISSELLE.

Honor Mrs. MacDowell at Reception

As guest of honor recently at a reception at the studio of Zelina de Maclot, soprano, Mrs. Edward MacDowell gave a short talk on the MacDowell Colony at Peterborough, N. H., and played some of MacDowell's piano music. Her numbers included the "Sonata Tragica," "Will o' the Wisp" and "Sea Pieces." Mlle. de Maclot, who was with Mrs. MacDowell on her first tour, has made something of a specialty of MacDowell songs. At the reception she sang several of these as well as French and Italian numbers. Among the invited guests were Mr. and Mrs. Paul D. Cravath, Mr. and Mrs. Lawrence Elliman, Mr. and Mrs. F. H. Doubleday, Mr. and Mrs. Junius Morgan, Mrs. Clarence Pell, Arthur Dodge, Sam-

UNIVERSITY CADETS PLAY

Columbia Hears Missouri Students' Band
—Holmes Cowper's Recital

COLUMBIA, Mo., March 5.—The University of Missouri Cadet Band, conducted by George Venable, gave its second concert on Sunday afternoon, Feb. 19, in the University Auditorium. The program consisted of the Prelude and Introduction to Act III of "Lohengrin"; Beethoven's "Egmont" Overture; Finale to Schumann's Symphonic Studies; Warrior's Song by Heller, and the march from Gounod's "Queen of Sheba." The Wagner, Schumann, and Heller music was arranged for band by Mr. Venable, and was cordially applauded. The band is composed entirely of University students, and consists of fifty pieces.

Holmes Cowper, tenor, appeared in recital recently, being vigorously applauded for his singing of Beethoven's "Adelaide," Sibelius' "A Maiden Yonder Sings," and Schaefer's "The Wind Speaks." His program also included numbers by Handel, Mozart, Grieg, Brahms, Rubinstein, Rachmaninoff, Coates, Dichmont, and other composers. Mr. Cowper was brought to Columbia under the direction of Phi Mu Alpha. His accompaniments were played by Basil Gauntlett, who is head of the Conservatory of Stephens College, at Columbia.

RECITALS IN LOWELL

Solo Programs and Chamber Music Make
Up Interesting List

LOWELL, MASS., March 5.—The February organ recital at All Souls' Church was given recently by William E. Zeuch of Boston, and proved decidedly interesting. Morris Burroughs of Nashua, boy soprano, sang three numbers attractively. Marie Bashian, soprano, gave a delightful program at a recent meeting of the Middlesex Women's Club, singing Armenian, English, French, and Slavic songs. Ernest Harrison was accompanist.

William C. Heller, organist of St. Anne's Church, in this city, gave an artistic piano recital recently in Colonial Hall. He played a Grieg Sonata, a Chopin group, a miscellaneous group representing Liszt, Mirovitch, Henselt and MacDowell, and Mr. Heller's own arrangement of Brahms' Lullaby.

Albert Edmund Brown, baritone, recently gave an interesting song recital under the auspices of All Souls' Church, of which he is the choir director. He sang numbers by Handel, Schubert and modern composers, ending his program with a group of Kipling ballads. Mrs. Brown played artistic accompaniments.

The Zedeler Quintet, comprising Mr. Zedeler, cello; Mrs. Zedeler, piano; Paul Clark and Louis Puppilo violins, and Betty Booth soprano, appeared recently under the auspices of the Grace Universalist Church. Mr. Zedeler gave a brief analysis of each number before it was performed.

Schumann Heink Sings in Boise, Idaho

BOISE, IDAHO, March 4.—Ernestine Schumann Heink was heard in recital by a great audience, which crowded the Pinney Theater and made it necessary for more than 150 chairs to be placed on the stage, on Feb. 14. The concert was one of the most notable given in this city in a number of years. Arthur Loesser proved himself a most able accompanist, and his solo work was also attractive. OLIVER C. JONES.

uel Parrish, Mrs. Charles H. Ditson, Mr. and Mrs. Mallet Prevost, Mr. and Mrs. Livingston Pell, Mr. and Mrs. W. C. Dickey, Mr. and Mrs. Theodore H. Banks, Mr. and Mrs. Ormond G. Smith, Mrs. John Alexander and Mr. and Mrs. V. L. Hudson.

Margaret Keyes, contralto, is to give a recital at Town Hall on the evening of March 20. On her program are the "Zigeunerlieder" of Brahms.

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SYMPHONY CONCERTS IN SAN FRANCISCO

Werrenrath in Second Recital —Baritone Caught in a Storm

By Marie Hicks Healy

SAN FRANCISCO, Feb. 25.—Chausson's Symphony in B Flat, Rubin Goldmark's symphonic poem, "Samson" and Tchaikovsky's "Romeo and Juliet" were played at the ninth pair of concerts this season of the San Francisco Symphony, Alfred Hertz conducting. The program was given on Feb. 21, and repeated on the following Sunday, with a large audience on each occasion.

The Chausson Symphony proved to be a virile work threaded with haunting melodies, and Mr. Hertz and his orchestra brought out admirably the features of the work which is not startlingly modern, following, rather, the safe path of conservatism. The "Romeo and Juliet" number was far more attractive from the

point of originality of treatment. In Rubin Goldmark's "Samson" the Biblical theme is well depicted in tonal color, and the score was admirably interpreted.

Reinold Werrenrath, baritone, gave his second and final recital on Feb. 19, at the Century Theater, when his popularity was emphasized in another enthusiastic welcome. His program contained five groups of songs, the most interesting of which, perhaps, were the "Songs of the Hebrides," collected and arranged by Kenneth McLeod and Marjorie Kennedy-Fraser. The second group was chosen entirely from the music of Grieg. Old-time concert favorites which the singer invested with new interest were "The Sands o' Dee," "Gypsy John," "Punchinello," and "The Lost Chord." Two Bach numbers were "Ah, When on That Great Day" and "Blessed Resurrection Day," and the singer was further heard in "Fuzzy-Wuzzy," "Danny Deever," "On the Road to Mandalay" and "Rolling Down to Rio." Harry Spier was the able accompanist.

Mr. Werrenrath's audience at Stockton, Cal., paid him the compliment of waiting until 10:15 o'clock at night for his appearance. The singer, his California manager, Selby C. Oppenheimer, and his accompanist, Harry Spier, were held up a few stations between San Francisco and Stockton by storm. When at length the train was able to reach Stockton, the three made at top speed for the opera house, and entered it by the front door rather than by the stage entrance. As they passed down the aisle they were cheered roundly. Doffing his overcoat, and without even entering the wings, Mr. Werrenrath sang his first group. Then, while Mr. Spier gave instrumental numbers, which were not on the scheduled program, Mr. Werrenrath changed from street attire to evening clothes, and thereafter gave the program as billed. The big audience was quick to note that the singer, though late and doubtless harassed, did not omit the detail of "dressing the part," and applauded warmly.

"ELIJAH" IN TACOMA

Oratorio Society Shows Steady Progress —Club Presents Soloists

TACOMA, WASH., March 4.—The Tacoma Oratorio Society, conducted by J. W. Bixel, gave a very creditable presentation of Mendelssohn's "Elijah," on Feb. 15 at the First Presbyterian Church. In spite of the epidemic of influenza then prevalent, there was a large audience.

Since its organization three years ago, the Society has shown a consistent growth both numerically and artistically, and now numbers 150 voices. Substituting for Mrs. Frederic W. Keator, contralto soloist, who was ill. Justine Shannon Black assumed the solo part on very short notice. Other soloists were Mrs. Percy J. Starke, soprano; Henry Price, tenor; and Frank Tiffany, bass. The assisting quartet comprised Mrs. W. T. Davies, Mrs. Edgar Tollefson, J. J. Raymond and A. Macphaden. The accompanists were Mrs. Walter McHaney, piano; B. T. Welty, organ, and Henri Klingensfeld, violin. Between the first and second parts, the Andante from Mendelssohn's Violin Concerto was played by Mr. Klingensfeld, assisted by Robert Weisbach, pianist.

An afternoon concert was given by the Ladies' Musical Club recently, presenting as soloists three of the younger active members. Mrs. James Eyre Macpherson, dramatic soprano, sang brilliantly the aria "O Don Fatale" from Verdi's "Don Carlos" and a group of modern songs. Pauline Endres, accompanist of the choral department of the Club, was the piano soloist, and was heard to advantage in the "Carnival Mignon" by Schütt and another number. Marjorie Calef, violinist, played some solos with remarkable skill. Mrs. Edwin Gardner was the accompanist.

ETTA M. MAYBIN.

Fort Worth Hears New One-Act Opera
FORT WORTH, TEX., Feb. 25.—The last program of the Harmony Club, given in

honor of the conductor, Carl Venth, was made up entirely of his own compositions. The feature was his one-act opera "Lima Beans," composed as a parody on many familiar operas, but marked by a delightful sequence of flowing melody. Mr. Benth played a series of charming violin numbers, accompanied by his wife. A group of interesting baritone solos was artistically sung by Luther J. Williams, whose accompanists were played by Howard Taylor. Both singer and pianist are from the faculty of Texas Women's College, where Mr. Venth is dean of the Music Department.

C. G. NORTON.

Phillip Gordon Heard During Music Week in Texarkana

TEXARKANA, ARK.-TEX., Feb. 25.—Phillip Gordon, pianist, was presented here during Music Week, at the H. V. Beasley Music Company at the Ampico demonstration. A large audience applauded Mr. Gordon's artistic playing. Dorothy Dickerson, singing with the Ampico, disclosed promising vocal gifts.

RAY M. EBERSON.

Florence Otis in Mansfield, Ohio

MANSFIELD, OHIO, March 4.—Florence Otis, soprano, renewed acquaintance with Mansfield music-lovers in two delightful recitals before large audiences recently. She was ably assisted by Pauline Watson, violinist, and Muriel Tilden, pianist.

FLORENCE MACDONALD.



FREDERIC TILLOTSON

Pianist

In recital at Jordan Hall.

In Mr. Tillotson comes one who exhibits a rare display of real virtuosity; an abundance of native poetic feeling of latent brilliance and power, of wholesome originality.—W. Storey Smith, *Transcript*.

Mr. Tillotson's playing has the personal color and virtuosos spirit. His enthusiasm and conviction are strongly felt by the hearer. He is a thinking musician.—Olin Downes, *Boston Post*.

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Recitalists Provide Attractive Programs

Recitalists and Opera Singers Enliven Busy Week—Mme. Liszniewska Proves Gifts as Pianist—Claire Dux in Song Program—Augusta Cottlow Demonstrates Artistic Skill—Nina Koshetz and Jacques Gordon Heard with Chicago Symphony—Florence Macbeth Appears in Benefit

CHICAGO, March 4.—Marguerite Melville Liszniewska appeared in recital at the Blackstone on Feb. 26, presenting a program of piano music delightfully interpreted. Mme. Liszniewska possesses technical maturity, warmth and understanding, but lacks the dynamic power to build up imposing climaxes. This was noticeable in the Schumann Sonata, Op. 11, but in sheer beauty of tone, delicate tinting and wealth of feeling it was a fine achievement. The player's talents were displayed at their best in a Chopin group. The Berceuse received a caressing interpretation, and six Preludes evidenced worthy selection, polished phrasing and appreciative treatment. Other numbers included in the program were the Brahms Intermezzo, Ballade in D, and Rhapsody, Op. 119; the Ravel "Pavane," Debussy's Serenade "Interrompue," and works by Albeniz and Chabrier.

Claire Dux

Claire Dux, soprano of the Chicago opera, was heard in a recital devoted exclusively to German lieder at Orchestra Hall on Feb. 26. Schubert, Schumann, Brahms and Hugo Wolf were each represented by four numbers. In this class of work Mme. Dux is surpassingly great, and her audience, which filled the hall to capacity, was treated to the entrancing mellowness of her tones, lights and shadows of inimitable beauty, and a style of rare grace. Her treatment of each song, penetrating its mood and its meaning, transcended the plane of recital music, and gave to her performance the atmosphere of communion with the composer. Simplicity and a personal

devotion characterized her singing of Brahms' "Geheimnis," "Nachtigall" and "Vergebliches Ständchen," and Wolf's "Bekehrte" and "Elfenlied" were given the sprightliest of presentations. The artist was rewarded by demands for numerous encores. Richard Hageman, as pre-eminent in his field as Mme. Dux is in hers, provided a fullness of conception and beauty in the accompaniments.

Augusta Cottlow

Augusta Cottlow, pianist, revealed her technical prowess and vigorous musicianship in a recital at the Playhouse the same afternoon. Hers is a resounding method of expression, creating bravura passages where none were known to exist before, and sustaining a high emotional pitch throughout the program. Her work possesses clarity and brilliance and an individuality of treatment. She has a genuine appreciation of Bach, and played well three Chorals arranged by Busoni, of which the second, "I Call to Thee" was the most effective. A Chopin group which included two Mazurkas, the F Sharp Minor Nocturne, and the C Sharp Minor Scherzo received stirring interpretations. MacDowell's "Tragic" Sonata and the "Sketch Book" by Busoni were also included.

Koshetz and Gordon

Nina Koshetz, soprano of the Chicago Opera, and Jacques Gordon, violinist, were soloists with the Chicago Symphony under the leadership of Frederick Stock at a benefit concert in Orchestra Hall on Feb. 27. Mr. Stock begged the indulgence of the audience in behalf of Mme. Koshetz, who was suffering from a severe cold, but the singer required no apology for the manner in which she

sang the "Letter Song" from Tchaikovsky's "Eugene Onegin." While Mme. Koshetz did not disturb any of the emotions of her audience, she sang the music with lovely intonation. Other numbers given with piano accompaniment by Leon Benditzky were "Over the Steppe" by Gretchaninoff, Rimsky-Korsakoff's "Eastern Romance" and "Twenty Eighteen" by Deems Taylor, which was received with especial approval. Mr. Gordon's solo was the Saint-Saens' Rondo Capriccioso, in which he displayed mercurial fingering and brilliant virtuosity. He added the equally effective Scherzo by Kreisler as an encore. The orchestra was in fine form; and played in spirited fashion the Scherzo from Mendelssohn's "Midsummer Night's Dream," Liszt's Second Rhapsody, and the Ballet Music from Rubinstein's "Ferafors."

Florence Macbeth

Florence Macbeth, coloratura soprano of the Chicago Opera, gave a program for the benefit of the University of Chicago Settlement at Mandel Hall on Feb. 27. Miss Macbeth gave a fine performance of the "Mad Scene" from "Lucia," singing with clear, full voice, and achieving the roulades and arpeggios with ease. The flute obligato in this number was played by Sarah Paine. In the "Caro Nome" from "Rigoletto" Miss Macbeth displayed the warmth of feeling that has made her operatic work distinctive. She also sang the "Saper vorreste" from Verdi's "Masked Ball," "April Weather" by Rogers, and numbers by Ware and Curran. George Roberts, pianist, played a solo group including numbers by MacDowell, Woodman and Godard, and provided effective accompaniments. EMIL RAYMOND.

Series of Concert Dates Has Taken Mary Welch to Every State in Union



Photo by Moffett

Mary Welch, Contralto

CHICAGO, March 4.—Mary Welch, contralto, in her past few years of concert work, has appeared in every state of the Union and every province of Canada except Quebec. Miss Welch has found that musical appreciation is not restricted by geographical boundaries, and that the most attentive audiences are not always to be found in the large cities. She was particularly impressed by her hearers in Western Canada, where she frequently met with requests for the latest works of Russian, French and English modernists.

Miss Welch has been successful in oratorio work and has made a special study of solo singing in churches. "The church soloist should endeavor to select her vocal numbers so as to carry out the subject of the sermon," says Miss Welch. "The purpose of the service can best be achieved by co-ordination of the music and the spoken word. In this way music can be turned to its highest use in the church."

Miss Welch has appeared frequently in recital and oratorio this season and has been engaged as soloist with the Chicago Apollo Club in the golden jubilee of that organization on May 1.

Frances Ingram Sings with Finston Orchestra

CHICAGO, March 4.—Frances Ingram, contralto, was soloist with the Chicago Theater Symphony, Nathaniel Finston, conductor, on Feb. 28. She sang the aria, "Mon coeur s'ouvre à ta voix" from "Samson et Dalila," with ardent phrasing, and added "My Love Is a Muleteer" as an encore. Mr. Finston introduced Debussy on his program for the first time, playing arrangements of three Preludes. Other numbers expressively interpreted by the orchestra were Gomez's "Il Guarany," Coleridge-Taylor's "Bamboula," and works by Chaminade and Delibes.

Insull Denies Rumored Engagement of Mary Garden as Directress

CHICAGO, March 4.—Samuel Insull, president of the Civic Opera Association, quieted rumors to-day that Mary Garden had definitely been engaged as director-general of the opera next season. "There is absolutely nothing in it," declared Mr. Insull. "I can say nothing and Miss Garden can say nothing. I presume I shall see Miss Garden when she arrives in Chicago, March 12. Until then there will be nothing to say. Subscriptions are coming in slowly, but there are signs of greater responsiveness from the Chicago public toward the citizens' guaranty plan."

New Organ Works Given First Hearing

CHICAGO, March 4.—A program of new organ compositions was given at the home of Francis Neilson on Feb. 28, under the auspices of the Illinois Chapter of the American Guild of Organists. The manuscripts were selected by the committee of judges headed by Rossiter G. Cole. Among the composers whose works were given their first hearing were Gerhard T. Alexis, St. Paul, Minn.; Roland Diggle, Los Angeles; Katherine E. Lucke, Baltimore; Catherine Morgan, Morristown, Pa.; Sumner Salter, Williamstown, Mass.; Frank E. Ward, New York; William Lester, Lily Wadhams, Moline, and Walter P. Zimmerman, Chicago.

Two Soloists with Sinai Symphony

CHICAGO, March 4.—Jacques Gordon conducted the Sinai Symphony in its regular concert of Feb. 26, when the soloists were Stella Roberts and Ruth Breytspreek, who played the Bach Concerto for two violins. The work was given mature treatment and fine tonal ex-

pression. The orchestral numbers included the Overture to "Masaniello" by Auber, the Adagio from Beethoven's Fourth Symphony, excerpts from "Bohème" and Gounod's "Reine de Saba" and Dvorak's "Slavonic Dance." Mr. Gordon gave to the performance of these numbers a polished style and definite interpretation.

James Hamilton Sings for Polytechnic Society

CHICAGO, March 4.—James Hamilton, tenor, of the faculty of the Lyceum Arts Conservatory, was soloist for the Polytechnic Society in Fullerton Hall, on March 2. He sang the Aubade from Lalo's "Le Roi d'Ys," "E lucevan le stelle" from "Tosca," and the "Vesti la giubba," from "Pagliacci," with fine effect. Other numbers were "At Morning," by Jeanne Boyd, "By St. Lawrence Water," by Branscombe; "Blind Plowman," by Clarke; numbers by Stickles and O'Hara, a Handel aria and a group of Negro spirituals by Burleigh. Blanche Raymond was the accompanist.

Dwight E. Cook Leads Choral Benefit

CHICAGO, March 4.—The Freya Choir, under the leadership of Dwight Edrus Cook, sang for the Chicago Veterans' Hospital, on Feb. 19. The program included Randegger's "Praise the Lord," Schaefer's "My Faith," and excerpts from "Daughter of Jarius," by Stainer. Mr. Cook sang "Celeste Aida," and E. Asfazadour, violinist, was heard in a solo group.

Three Artists Heard in Benefit

CHICAGO, March 4.—Arthur Kraft, tenor; Jaroslav Gons, cellist, and Robert MacDonald, pianist, appeared on a joint program for the benefit of the Women's Service Club at the Blackstone on Feb. 28. Mr. Kraft brought fine intelligence

and a voice of warmth and polish to the interpretation of a Handel aria, Wilson's "Mary of Alandale," Logan's "Pale Moon," LaForge's "Song of the Open." Mr. Gons played with spirit and robust tonal effects the Popper Tarantella, "Gypsy Airs" by Gerard, and Casella's "Chanson Napolitaine." Agile technique and fluent expression characterized the performance of a Scarlatti Sonata, Debussy's "Minstrels," and works of Mendelssohn and Chabrier by Mr. MacDonald, who is a member of the piano faculty at the Columbia School.

Herbert Gould to Sing in "Messiah"

CHICAGO, March 4.—Herbert Gould, bass-baritone, gave a recital at the Union League Club on Feb. 22, singing the "Valquero" aria from Herbert's "Natoma," and Keel's "Salt Water Ballads." He will be soloist with the Swedish Choral Society in a presentation of the "Messiah" in Orchestra Hall, on April 5.

CAROLYN WILLARD PIANIST

"Her playing had character; the music was clearly conceived and cleanly played. She knew precisely what she wished to do and did it excellently."—Karlton Hackett, Chicago Evening Post, Feb. 13, 1922.

"She was heard in some serious study, and carefully thought out Chopin playing."—Edward C. Moore, Chicago Tribune, Feb. 13, 1922.

"A tone of much vitality and considerable color. The player has an intimate knowledge of her keyboard and she has keenness and taste. Her achievements are made with deftness, variety and grace."—Chicago Evening Journal, Feb. 13, 1922.

"It was in the variations by Tchaikowsky that Miss Willard, one of Chicago's sturdy and dependable pianists, disclosed her mechanical proficiency, her musical intuition and her artistic taste. She gave them a graphic and clear exposition and earned a well-merited success."—Maurice Rosenfeld, Chicago Daily News, Feb. 13, 1922.

"A pianist with a reliable and obedient technic and an evident gift for her profession. I liked her in cantabile passages, where her tone was particularly sympathetic, penetrating, yet never hard, and of excellent carrying quality. She was very successful also in octave and chord work."—Herman Devries, Chicago Evening American, Feb. 13, 1922.

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Array of Important Events

DELAMARTER PLAYS OWN ORGAN WORK

Concerto Given First Hearing by Stock at Symphony Concerts

CHICAGO, March 4.—Those who expected to hear something revolutionary in the Second Organ Concerto by Eric DeLamar, played for the first time at the Chicago Symphony concerts of Feb. 24 and 25, came away disappointed. Mr. DeLamar has devoted himself to the task of proving the value of the organ as a solo instrument with the orchestra. In this he has succeeded, but without revealing any hidden secrets of the organ or promulgating any new method of treatment. His Second Concerto is, in fact, conventional in style.

There are three movements, the first termed a Prelude, adhering closely to the sonata form; an Intermezzo which contains some really beautiful music, and a Finale which calls upon the performer for exceptional skill with the pedals and stops. The orchestral parts are well evolved and the balance with the weighty solo instrument always preserved. There were moments when the melodic skein

grew somewhat threadbare but the composition was well buoyed up by many passages of fine substance. Mr. DeLamar played the work and demonstrated his technical command of the instrument and his fine artistry.

Another novelty introduced by Mr. Stock was "On the Cliffs of Cornwall" by Dame Ethel Smyth, originally written as the prelude to the second act of the opera, "The Wreckers." There is a pronounced mood of foreboding and melancholy in this work, carried out with exceptional understanding of orchestral resources. Mr. Stock evoked the content with imagination and delicacy. Schönberg's "Verklärte Nacht" in its orchestral form was accorded treatment that seemed unduly heavy. Saint-Saëns' Second Symphony was played in the orchestra's best style, the final movement being of particular brilliance. Liszt's "Tasso," teeming with spirit and ebullience, concluded the program.

The popular concert of Feb. 23 brought to hearing Schumann's "Rhenish" Symphony, arranged by Mr. Stock, the Prelude to Humperdinck's "Hänsel und Gretel," Elgar's "Wand of Youth," the Intermezzo from Delibes' "Naila," and excerpts from "Siegfried" and Rubinstein's "Costume Ball." E. R.

SILVIO SCIONTI PRESENTS

Compositions by Sowerby Also Introduced—Pianist Displays Artistic Attainments

CHICAGO, March 4.—Carlo Gozzi, teller of Italian fairy tales, is rising to prominence as the source of inspiration of much modern music. It was he who was responsible for the story behind Prokofiev's "Love for Three Oranges," and now comes Alfredo Casella with a Sonata based on a story from his pen. The work was given its first hearing in Chicago at the recital of Silvio Scionti, of the American Conservatory piano faculty, at Cohan's Grand on Feb. 24. It is a work inchoate in form and mood with strange cacophonies and unusual harmonies. In other words, Mr. Scionti displayed an excellent technique, so it is presumed that his fingers struck the keys indicated in Mr. Casella's score. Had it been otherwise, it cannot be said that the effect upon the ear would have been different. Rhythm there is in the work, always pronounced and often extravagant, and it is to this perhaps that the applause of the large audience must be credited.

Leo Sowerby was represented by a new work, "The Fisherman's Tune," in which the simplest of melodies is made to run the gamut of modern musical acrobatics. In a group of Debussy Mr. Scionti demonstrated that he has a gen-

NEW WORK BY CASELLA

uine taste for the latter day idiom and a fine sense of interpretation. The "Reflets dans l'Eau" was played with limpid touch and poetic feeling, and "La Cathedral Engloutie" was given a dignified performance. Other numbers played in authoritative style and worthy manner were the Bach-Busoni Chaconne, the Chopin Barcarolle and Prelude in G, and the Rachmaninoff Prelude in B Flat.

Chicago Symphony Plays at Mandel Hall

CHICAGO, March 4.—The Chicago Symphony, conducted by Frederick Stock, gave a concert for the Orchestral Association at Mandel Hall on Feb. 28. Schubert's "Unfinished" Symphony was given a powerful reading, and Rachmaninoff's "Island of the Dead" received a colorful interpretation. Other numbers were the "King Lear" Overture by Berlioz, the Bacchanale from "Tannhäuser," and Liszt's Second Rhapsody.

Stuart Barker in Two Appearances

CHICAGO, March 4.—Stuart Barker, baritone, was soloist at a recital given by members of the faculty of the United States Veterans' School of Music on Feb. 28. Among the numbers were Lapan's "Lift Thine Eyes," the "Largo al factotum" from the "Barber of Seville" and O'Hara's "Wreck of the Julie Plante." Mr. Barker sang for the Lakeview Women's Club on Tuesday afternoon, Feb. 28.

Art Institute Ensemble in Program

CHICAGO, March 4.—The Art Institute Ensemble, George Dasch, conductor, gave a program in Fullerton Hall on Feb. 26. These players have attained definite proficiency in their work, and an audience that filled the hall to capacity heard

them in a program that included the Overture to "Stradella" by Flotow, the "King Manfred" Prelude by Reinecke, the "Henry VIII" Suite by German, excerpts from Grieg's First "Peer Gynt" Suite, and Strauss' "Roses from the South."

CHOIR SINGS OLD WORKS

Eric DeLamar Presents New Group in Fourth Program

CHICAGO, March 4.—A labor of love is being performed by Eric DeLamar in reviving for present-day edification many of the long forgotten melodies that flourished in the period when the church was the cradle of music. Mr. DeLamar has ransacked the storehouses of ancient song and has brought to light many tunes of exquisite beauty and rare interest. His medium for presenting them to the public is the Solo Choir, organized early in the season, consisting of nineteen mixed voices. He has instilled into this body a genuine love for polyphonic music and has welded it into a group that commands respect. The finer polish and the spontaneity that go to make up the best choral singing are not to be acquired in one short season, but the Solo Choir takes its work seriously, and has given the public much to be thankful for.

The fourth program of this organization was given in Lyon and Healy Hall on Feb. 28. A madrigal by Palestrina, "When Flowery Meadows," was the opening number, followed by a five-part madrigal, "O, that the Learned Poets," by Orlando Gibbons, who is credited with having published the first engraved musical text in England. "Maidens Fair" by Gastoldi was presented with a fine lyric swing, and then came an "Echo Song," by Orlando di Lasso, sung by a divided choir. There were precision and rhythm in the treatment of this work, and it had to be repeated. In contrast to the ancient numbers was a motet by Leo Sowerby, "The Risen Lord," sung with feeling but overmuch rigidity. A group of Russian church airs and "Go, Song of Mine," by Elgar, were added.

The Philharmonic String Quartet assisted, playing the Haydn Quartet in D. These players have mastered to a high degree the art of ensemble playing and gave the Haydn work a meritorious reading.

HESS AND REUTER PLAY

'Cellist and Pianist Give Second of Sonata Programs

CHICAGO, March 4.—The second sonata program was given by Hans Hess, 'cellist, and Rudolph Reuter, pianist, in Kimball Hall on Feb. 28. The idea of these concerts, originated by Mr. Hess, has found its justification in large audiences. Mr. Hess and Mr. Reuter are artists worthy of their success. Their individual attainments have made them widely known, and their ensemble work is added proof of their artistry.

The Dohnanyi Sonata in B Flat Minor was given its first hearing in Chicago. It is a lengthy work in four movements in which the composer has striven after the manner of the melodists and has achieved a work of serenity and beauty. There is a grateful fluency in construction, and fecundity in thematic treatment. It received an exposition of high quality from the two players. The Grieg A Minor Sonata was given with a wealth of expression and a full appreciation for the tunefulness of the music. The opening number was the Mendelssohn Sonata in B Flat.

Lyceum Arts Faculty Members Fill Engagements

CHICAGO, March 4.—Elias Day, president of the Lyceum Arts Conservatory, gave a recital at Oshkosh, Wis., on Feb. 11, and at Darlington, Wis., on Feb. 12. Ora Padget Langer, soprano, and Charles Mixer, violinist, of the faculty, gave a joint recital before the Women's Club of Rock Island, Ill., last week. Marguerite Kelsch of the piano faculty appeared before the Libertyville Musical Society, Feb. 20. James Hamilton, tenor, was soloist with the Englewood Sunday Evening Club in a presentation of Rossini's "Stabat Mater" on Feb. 26.

In Chicago Studios

Chicago, March 4.

CHICAGO MUSICAL COLLEGE

George Gunn, bass-baritone, student of Burton Thatcher, gave a recital at Steinway Hall on March 3. He sang an aria from "The Cadi," by Thomas; "Pensée d'Automne," by Massenet, the "Pro Peccatis," from Rossini's "Stabat Mater," and numbers by O'Hara, Del Riego and Bullard. Dorothy Kendrick, pianist, assisted with a group of waltzes by Edward Collins, two Chopin numbers, and the Paderewski Theme and Variations. Ethel MacDonald, student of Mrs. Gannon, was re-engaged as soloist at a musicale of the Riverside Club on Feb. 26. Belle Forbes Cutter, of the faculty, is substituting for Jessie Christian at Kenwood Church. Walton Pyre, head of the dramatic department, presented "Francesca da Rimini" at the University of Wisconsin, in Madison, Feb. 17, and gave "Deburau" by Sascha Guitry the following evening before the Madison Woman's Club.

LYCEUM ARTS CONSERVATORY

Voice students of Theodore Harrison are active in the concert and recital field. Joseph Kendrick gave a recital at Des Plaines, Ill., on March 2. Lois Brown Dorsett, soprano, sang last week in Fort Wayne, Ind., Lansing and Iona, Mich. Bernice Askew was soloist at a musicale at the Stratford Hotel, and Frances Grund sang at the First Regiment Armory recently. Pupils of James Hamilton have also been heard, Isabel Bryce singing for the Chicago Eleanor Club, and Isabel Cumming appearing as soloist for the Woman's Club and the Priscilla Club of Berwyn, Ill. Elizabeth Alford, Marion Hale, Mae Berland and Francis Grund, students of the school, gave a concert for the Veterans of Foreign Wars on Feb. 16.

AMERICAN CONSERVATORY

Piano, organ and voice pupils appeared in recital at Kimball Hall, on March 4. Those taking part were Katherine Dockstader, Whitmer Byrne, Margaret McClelland and Mae Freund, pianists; Joseph Taylor, Inez Parker and Edward Eigenshenk, organists; and Jean Cooke, Marian Stanley, Caryl F. Marshall and Maude Stein, vocalists. Carl Abrahamson, former pupil of Allen Spencer, is head of the Red Wing, Minn., music school.

BUSH CONSERVATORY

Fyrne Bogle, pianist, and Leola Ake-man, soprano, gave a joint recital for the D. A. R. in Fine Arts Hall, on Feb. 28. Students of the violin, voice and piano departments appeared at Hyde Park High School on March 3. A program was given in Fuller Hall on Feb. 27 by pupils of the Conservatory. Marion Levin, student of the violin department, was soloist with the Sinai Orchestra on March 1.

M. Scaffi, head of the Scaffi Opera School, gave a studio recital on March 1, singing Massenet's "Elegie," Tosti's "Good-bye" and "Dreams of Long Ago." Marie Bauer, a student of Mr. Scaffi, sang numbers by Rogers and Bartlett. Viola Cole-Audet, pianist, gave a studio recital on Feb. 11, playing the Beethoven Sonata, Op. 53, and the "London" Suite by Grovlez.

Lawrence B. Raugh and Alny Murdock, voice pupils of Lester Luther, of the Chicago Conservatory, have been heard to advantage in the production of the "Little Princess" at the Playhouse. Nina Mesirov Minchin, pianist, and Marie Pruzan Halperin, soprano, were soloists at the monthly musicale of the Henriot Levy Club on Feb. 26.

Tama Lyke, mezzo-soprano, student of Dwight Edrus Cook, has been engaged as soloist with the Valparaiso University Orchestra, M. Steinhaus, conductor. Miss Emminger, soprano, was soloist at a recent concert given under the auspices of the Valparaiso Kiwanis Club. Grace Dilworth has been appointed head of the public school music department in a city in Indiana. E. R.

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Peter Kurtz Revivifies Music in Auburn, N. Y., by Training Orchestra

AUBURN, N. Y., March 4.—A musical renaissance has been effected in Auburn, a city of 40,000 persons, in three months, through the enthusiasm and leadership of one man, Peter Kurtz, formerly musical director for Richard Mansfield in the production of "Peer Gynt."

To achieve this awakening of the city to the call of music, Mr. Kurtz three months ago began the organization of a community orchestra. In the work he was given encouragement by Thomas Mott Osborne, patron of music.

Mr. Kurtz came with the confidence born of experience as a founder of the New York Music School Settlement, which started in one room and now occupies three large buildings. In his knowledge as a conductor, he was aware of the fundamental error in the work of all beginners who try orchestral work—that of attempting compositions beyond their technical skill. In Auburn, therefore, he laid his plan of campaign by trying to make music attainable even to those of the least talent.

He announced that, without cost to any, membership in a big community orchestra would be offered all players of stringed instruments. He called a mass meeting of those interested, and explained that he would give his services gratis to a junior and senior group in the orchestra, each two hours a week. Thus musical training would be afforded all who joined, professional and beginner alike.

Inside one week sixty-five had enrolled, including boys of eight to fifteen years of age in the junior section, and players

of sixteen to sixty in the senior. There were violins and cellos, and wind instruments will be added as the orchestra matures. With this nucleus, Mr. Kurtz began work.

"Before people can appreciate the works of Browning, they must first have been taught to read nursery rhymes," Mr. Kurtz declared. On this basis he started instructing his orchestra. With his wife as pianist, he began instruction in college medleys in unison. In this elementary work he taught phrasing and artistry in easy things. Three months after this start the orchestra is playing Schubert, and in it are boys who had never previously held a bow.

Churches are bidding for the services of the orchestra, which is a special feature of any program on which it appears. Through it many who felt they could never take up music are on the road to added enjoyment for themselves and their associates, through ability to play and really appreciate the meaning of music.

In fact, the enthusiasm of Mr. Kurtz has made music a vital factor in the city's life, and elevated the musical standards of the community. Music teachers now have waiting lists of pupils. Concert artists appear more frequently and to full houses. Music in Auburn has been brought to the fireside and the hearts of all classes.

"But best of all," Mr. Kurtz said, in discussing the results of the experiment, "there has been instilled in musical circles the spirit of democracy, which music can best bring out. Barriers between the veteran and the novice are leveled

through the community orchestra plan. Rich and poor mingle. The old-timer, sitting by the beginner, is ready with a smile to replace a broken string for fingers which have never done the job before. And there is new life, new vim and new impetus given the cause of music throughout a city."

HARRY R. MELONE.

HOFMANN FEATURED IN WASHINGTON SCHEDULE

Pianist Gives Recital in Wilson-Greene Course—Clubs Unite in Gala Concert

WASHINGTON, D. C., March 4.—Josef Hofmann, pianist, gave a recital on Feb. 23 at the Central High School Auditorium, as the National Theater was temporarily closed by the district commissioners as unsafe. The artist offered a program replete with interest. It included the Bach Chromatic Fantasy and Fugue, his own "East and West," and numbers by Sternberg, Dillon, Liszt and others. He was brought here by Mrs. Wilson-Greene.

A joint recital was given by the Almas Temple Glee Club and the Rubinstein Club, on Feb. 23, when a chorus of 160 voices was heard in Rheinberger's "The Weeping Willow" and "Wynken, Blynken and Nod," of Nevin. Each organization gave separate numbers also, Claude Robeson conducting the Rubinstein Club, and Charles R. Bartlett the Almas Temple forces. Gloria Perles, soprano, of New York, was assisting soloist, giving the "Jewel Song" from "Faust," and charming groups of French and American songs.

Michel Fokine and Vera Fokina, with assisting artists, gave an interesting afternoon of dance. Among the offerings were "The Thunderbird," "Rêve de la Marquise," "Petrushka," and others. The Russian Trio provided the accompaniments, while Mr. Steinberg, the pianist, added several solos. Assisting artists were Miss Ivanova, Miss Waite, Miss Korolava, Miss Talma and M. Antonoff.

WILLARD HOWE.

READING HAILS ARTISTS

Joseph Schwarz in Recital—Theater and Club Programs

READING, PA., March 4.—Joseph Schwarz, baritone, appeared in recital before a capacity audience at the Strand Theater, in the fifth concert of the Haage Series. His fine singing was acclaimed, his concert being one of the season's most interesting events. Mary Warfel, harpist, as assisting artist, gave two groups of interesting novelties. Leo Braun was accompanist.

Max Gegna, 'cellist of New York, was soloist at the Capitol Theater recently for a week, and interested large audiences. He is now the possessor of a valuable instrument given to him by Tetraxini at the close of their joint tour last season.

Otto Wittich and Chester Wittell gave a sonata recital at the Women's Club, which proved one of the most notable events of its kind here. Sonatas of Strauss, Beethoven and Saint-Saëns gave both musicians opportunity for the display of musicianship of a high order.

WALTER HEATON.

VERA POPPE IN MANSFIELD

'Cellist Gives Closing Program of Musical Club—Other Events

MANSFIELD, OHIO, March 6.—Vera Poppe, 'cellist, gave the closing program of the Mansfield Musical Club recently. Miss Poppe was warmly applauded and had to give several encores. Her introductory remarks added interest to her program. Iona Burrows enhanced the program by her accompaniments and by several delightful solos.

Following in close succession, on the Union Winter Lyceum Course, the Oceanic Quintet and the Biltmore Society Orchestra gave programs which interested large audiences.

FLORENCE MACDONALD.

Salvi and De Gomez Appear in Muncie, Ind.

MUNCIE, IND., March 4.—Alberto Salvi, harpist, and Victor de Gomez, 'cellist, gave the third concert of the Matinée Musicale series. The largest audience of the season greeted these artists. The harpist's program included besides compositions of his own, numbers by Grieg, Zabel, Chopin, Tedeschi and Pœnitz. Mr. de Gomez played solos by Lalo and other composers.

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EXTEND PLANS FOR BUFFALO FESTIVAL

Symphony to Be Heard Daily
—Plan Children's Concerts
—New Quartet Plays

By F. W. Balch

BUFFALO, N. Y., March 4.—Plans are being completed for the big Spring Music

Festival to be given here from May 11 to 13. Those who will be heard as soloists comprise exclusively Buffalo or former Buffalo artists. The formal announcement of the participating artists, choruses, supporting organizations and guarantors will be made shortly. The Buffalo Symphony will be heard daily under the leadership of Arnold Cornelissen.

sen. The conductor will also be heard as soloist with the orchestra on at least one occasion.

Plans for the festival have been expanded to such an extent that a Saturday afternoon concert appears necessary, in order that all the events arranged may be presented. There is also a growing demand for this from numerous out-of-town patrons who wish, by attending two concerts in one day, to avoid extra trips.

A series of concerts for children has been added to the course organized by Mrs. Mai Davis Smith, local manager, who recently announced that she would arrange a young people's concert on the occasion of the Cincinnati Symphony's appearance in this city. Mrs. Smith was the pioneer in the field of popularizing children's concerts, now one of the most prominent features of the musical season here.

The Schilsky String Quartet was heard in its first public concert on Feb. 28. This organization, now becoming prominent in Western New York, disclosed smoothness and artistic finish in

its playing. The opening number was Beethoven's C Minor Quartet, No. 4, the Minuet movement of which captivated the audience. The Haydn number that followed was equally well played, and the closing composition by Dvorak was a fitting number to leave a favorable impression with the audience. The quartet is composed of Charles Schilsky, first violin; William Sommer, second violin; Frederick Stopper, viola, and Andries Cornelissen, 'cellist. The concert was the first in a series of four.

The recent meeting of the National American Music Festival Boosters' Club had the largest attendance of any of the meetings held this winter. Rev. Gustav A. Papperman was the speaker, and the Festival directors were guests of honor. A musical program was given by Max Joseffer, violinist; Mrs. H. C. Ferrell, soprano, and R. H. Fountain, baritone. The club is doing much for music in Buffalo, and has brought forward recently several young students of exceptional musical ability in its Wednesday musicales, at each of which several artists are presented.

ELLA KOLAR

Her Debut
in Italy

What the press has said
regarding this most
promising and genial
artist:



In the beautiful theatre which was built in Busseto for the purpose of honoring the memory of Giuseppe Verdi, where he first saw the light, Miss Ella Kolar has sung, interpreting Cavalleria Rusticana.

Gazzetta di Parma: "In Cavalleria Miss Ella Kolar, who for the first time faced the pit, has revealed herself without doubt as an artist endowed with all the natural qualities coupled with a profound culture which will indisputably render her the elect among the file of the elect."

"Such a prophesy is neither hazarded nor difficult because Miss Ella Kolar truly possesses a voice of beautiful timbre and perfectly dramatic; such as to obtain effects of such expression that only an artistic nature par excellence can possess."

La Liberta di Piacenza: "The theatre was sold out and gave an imposing aspect. The execution was good in every respect. In Cavalleria Miss Ella Kolar has worthily interpreted the part of Santuzza."

Gazzetta di Parma: "To her, who has interpreted for the first time in Busseto, Santuzza, the passionate protagonist figure of the Cavalleria and the ardent melody

of Mascagni, we tender our most fervent felicitations in the certitude that the triumph given to her by the Bussetan public has been the best augury to this new star of the bel canto, which is now on its way to rise to the highest peaks of glory in its arts."

Numero Unico Busseto: "Her interpretation was intensely dramatic. And immediately the public was conquered by the splendor of her voice, fused of the purest metal, admirable and intensively expressive in all the fullness of its extension."

"But where her grandest, canorous virtue appeared in its full light and beauty, was in the Romanza 'Vol lo sapete, O Mamma,' sung with ardent passion, with dramatic accents and marvelous beauty of voice."

"... Even here her singing overwhelmed the souls of her hearers and threw them asunder into the divine joys of harmonious singing. Great applause consecrated her completed efforts which were primarily due to the semi-obscure in unfavorable conditions and therefore still greater, more appreciable and sincere."

"Her appearance therefore was an absolute and incontestable triumph."

(Translated)

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Mildred Dilling Plans Parisian Appearances for the Late Spring

AT the end of a season which has brought her thirty-eight appearances so far, Mildred Dilling, harpist, plans to make the European trip which has become an annual event with her. Miss Dilling did much of her studying in France, with Henriette Renié, the harpist and composer, who will conduct the orchestral part in her own Scherzo-Caprice, with Miss Dilling as soloist, at the Salle Erard in Paris on May 28. Miss Dilling has also planned already for a concert at the Salle Gaveau on May 31.

Beginning with the National American Music Festival at Buffalo last fall, she has filled engagements which recently included a joint recital with Mona Gondré, diseuse, at the Cosmopolitan Club. With Povla Frijsh, soprano, she gave a musical program in the East Room of the White House after the last of the series of state dinners, on Feb. 16. Among those who heard her on this occasion in numbers by Pierné, Hasselmans, Cady and Zabel and the Eighteenth Century "Music Box" were Mrs. Marshall Field, Mrs. E. H. Harriman, Mr. and Mrs. Robert Lansing, General Pershing, Mr. and Mrs. Harold I. Pratt, Mr. and Mrs. John T. Pratt, Mr. and Mrs. John D. Rockefeller, Jr., Col. and Mrs. Theodore Roosevelt, Ruth V. Twombly and Mrs. George Vanderbilt. During December, Miss Dilling made an extensive tour in the Southwest. Twice this winter she has been called to the far South for recitals, and she has appeared regularly with Yvette Guilbert, with whom she will again be associated in Paris programs in the late spring.

Following her White House appearance, Miss Dilling played at a private musicale in Washington on Feb. 17. Feb. 26 found her in Greenwich, Conn.; Feb. 28, in Mt. Vernon, N. Y.; March 6, in



Mildred Dilling, American Harpist, Who Will Again Be Heard Abroad in May

Winston-Salem, N. C.; March 7, in Culpeper, Va., and March 8, in Washington again. Another February engagement was as soloist in one of Clarence Dickinson's historical series at Union Theological Seminary.

Marie Sundelius, soprano of the Metropolitan Opera Company, has been booked for appearances at the Cornell College festival in Mt. Vernon, Iowa, on May 12 and 13. She will give a recital and will assist as soloist in a presentation of "The Cross of Fire" by Max Bruch.

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Geoffrey O'Hara Makes an Offer

To the Editor of MUSICAL AMERICA:

If you want to hear something discouraging listen to this:

I submitted a proposition to the Buffalo National Festival to offer a prize of \$100 for the best setting of a lyric which was sent to more than 100 musical societies, organizations, etc., in New York State. The competition was for everyone in the State outside of New York City. The lyric is an exceedingly good song lyric, the cash offer \$100 and added to this was a guarantee that the song would be introduced by one of the artists at the festival next October and would be published by one of the biggest New York publishers. Well, there were more than one hundred letters sent out and to date NOT ONE PEEP has come from anyone.

Here is a bona fide offer to give some "struggling" composer a chance to get into the limelight. Perhaps you can suggest another way. Musical societies by the score have been circularized. Not one answer. Yours wondering,

GEORGE O'HARA.

25 Post Street, Yonkers, N. Y., March 4, 1922.

A Protest

To the Editor of MUSICAL AMERICA:

As you know a concert was given at Carnegie Hall on Feb. 27 with the co-operation of the New York Philharmonic Society, the New York Symphony Society and the Philadelphia Orchestra for the purpose of providing a portion of the fund which is to be set aside for the so-called Walter Damrosch Scholarship to be used in connection with the American Academy in Rome. This is a noble compliment to be offered to anyone and it was certainly deserved by Mr. Damrosch.

My only purpose in writing to you today in this matter is to enter my protest, as an American musician, against the actions of the committee in charge of this concert. The conductors of these various orchestras number six in all, outside of Damrosch, the recipient of the concert itself. Of these six conductors, five are of foreign birth and training and only one of American birth and training. It seems rather offensive to me that all of the foreign-born conductors should have been invited to take part at this concert and the one American born, omitted either purposely or by carelessness and ignorance.

The object of this scholarship itself is the development of American musicians and composers; yet here is the case of an American trained conductor and composer who, though he has acquired sufficient importance to be one of the conductors of the New York Philharmonic Society, is not deemed sufficiently valuable or able to be invited to join his foreign-born colleagues. This error has taken place either by design, which is in itself an offense to all American musicians, or by carelessness, which is an offense scarcely less reprehensible than the former.

I think that you owe it to the American musicians in general to give publicity to this letter.

With best wishes. VICTOR HARRIS.

Conductor, St. Cecilia Club.

New York, March 4, 1922.

American Singers and European Chances

To the Editor of MUSICAL AMERICA:

There is an article on page 32, of your current issue, headed, "Keeping the American Music Student at Home," which raises the question, what's the use

of keeping them at home if you don't give them something to do?

It's all very well to talk about the naughtiness of European cities and the safety of American ones; that's as may be, but anyone who knows the situation at all, knows that there are more chances abroad than there are here.

Most reformers see only half the question, and that half, the one they want to see. I'm about to start for Europe to study on borrowed money and not a great deal at that. I don't question that there are as good teachers here as there are abroad, better, perhaps, but all the teachers in the world are no good to you if you can't get a job when you have been taught. I've looked the situation over and my conclusion is that America at the present time, is like Kipling's monkey-people, "there is no people like the Bander-Log! It must be true because we all say so!" If America would see all around the question and realize that what the American student needs is less good advice about where he is to study and more opportunities when he is a finished product, life would be more cheerful for him. And say what you please, there are more opportunities in Europe!

"VOCAL STUDENT."
Boston, Mass., March 5, 1922.

Is America Musical?

To the Editor of MUSICAL AMERICA:

The Detroit Symphony is in difficulties and will cease to exist unless \$50,000 is forthcoming at once. The Chicago Opera Association is finding difficulty in securing guarantees. Both Detroit and Chicago are wealthy cities and the latter is somewhat given to talking about its wealth, yet well-established musical organizations in both places, are languishing and like to perish. Much is said and written, from time to time, about the increasing interest in music in this country. Do the two conditions tally? And if not, what is the reason? I should be glad of enlightenment on the subject.

R. S. M.

Red Bank, N. J., March 6, 1922.

Keep an Eye on Pennsylvania

To the Editor of MUSICAL AMERICA:

Am now with the Department of Public Instruction, Bureau of Administration, and since have had much to do in assisting Dr. Dann.

Keep an eye on Pennsylvania! We expect to do great work, musically.

I have pleasant memories of Mr. Freund's visit to Scranton and Dunmore and was with him here in Harrisburg. Everybody who knows him has a warm spot in his heart for him. He has done great work. It will serve as his monument.

Inclose my dues for The Musical Alliance. Heartiest good wishes.

C. F. HOBAN.

Harrisburg, Pa., March 5, 1922.

The Caruso Fund

To the Editor of MUSICAL AMERICA:

I have no direct interest in the Caruso Memorial Foundation beyond the wholly external one of seeing it a success. Artists are "coming across" nobly, but what about the laymen who spent so many golden hours listening to that golden voice? Might I suggest that the many standees who frequently were rather annoying at the opera by their really superfluous applause of the great tenor might donate to the fund the price that they used to pay for one admission? They were ostentatiously noisy in their appreciation of Caruso, now let them show their unostentatious appreciation of him by doing something in his memory. Doubtless the opera house would be glad to take care of funds so donated.

JOHN DESPARD.

New York City, March 4, 1922.

"Salome" vs. "Walküre"

To the Editor of MUSICAL AMERICA:

I don't particularly care about Strauss' "Salome," I think it is just dull, but it makes me tired all the pother that publicity-seeking parsons are making over the morals of that young person. Why don't some of them get busy and tell the

opera-going public just what "Walküre" is all about? As a matter of fact, the morals of the Walsung family, make those of Herod Antipas and his relatives and step-relatives, seem like a page from the "Elsie" books! And yet the thing doesn't register. I wonder why?

"JOKANAAN."

New York City, March 6, 1922.

Antonio Scotti's First Teacher

To the Editor of MUSICAL AMERICA:

Will you kindly correct a misstatement which I read in the book by S. Fucito, "Caruso and the Art of Singing," in regard to my teacher?

Mr. Fucito says that Vergine was my first teacher of singing. As a matter of fact, I never met Maestro Vergine in my life. My first teacher, was Signora Ester Paganini-Trifari and afterwards I studied with Vincenzo Lombardi.

ANTONIO SCOTTI.

New York City, March 3, 1922.

Is Singing Crowded from the Stage?

To the Editor of MUSICAL AMERICA:

As the conclusion of the Chicago Opera Association's New York visit brings leisure to think over the situation in that and our own great company, the Metropolitan, we must be struck anew with the disappearance of singing as such from the center of the stage. By basing their judgments of prima donnas almost exclusively on personal appearance and histrionic habits, and focusing their discussion of the musical merits of a performance on the work of orchestra and conductor, the critics imply that singing is outside the fine arts altogether. Does singing here receive its just deserts? It was not always so lightly valued. In fact, in the seventeenth and eighteenth centuries, when creative work in opera was purer than it is to-day (just think of "Don Giovanni" and "Cavalleria") singing was called "the divine art." Mozart was glad to write for individual singers. Nowadays, singers find all sorts of cuts and transpositions necessary when they undertake to sing his music.

Tolstoy has said that art walks in the path cut by science, and "if the path chosen by the latter be false, so likewise will be the path of art." Up to 1830 or thereabouts a principle in acoustics enabled the master singers to encompass the entire tone field with a normal articulation, without altering the position of the pronouncing mechanism. The tongue and larynx retained the position normal to them in speaking. With this unvarying position of the vocal cords, not only in length, weight and thickness but also in tension, breath-velocity of varying degrees was the factor which controlled pitch, by producing, through oscillation of the cords, air-waves of that number of vibrations per second which corresponds to any given pitch. Thus sparing the vocal mechanism the strain involved in control of pitch by change in tension of the cords, the old masters were able to sing up to three score and ten or even longer.

H. WHITNEY TEW.

New York City, March 4, 1922.

News from Australia

To the Editor of MUSICAL AMERICA:

Greetings and all good wishes!

My wife and I are enjoying an eight-weeks' vacation after a very strenuous year, whilst you, I suppose, are up to your eyes in work and just at the height of the musical season. Our next vacation, at the end of this year, we are hoping to spend in New York, taking what Londoners call a "Busman's holiday"—I think you understand the allusion. We have the most delightful remembrances of our last visit there and joyfully anticipate the renewal of many exceedingly pleasant acquaintanceships. Of your own cordiality and kindness we have a particularly strong recollection.

Our monthly magazine, *Musical Australia*, to which you stand in the relation of Godfather, having suggested the title, is, I am glad to say, in a flourishing condition; it is yet but a pigmy compared with its illustrious prototype, *MUSICAL AMERICA*. Your fall number is a still more marvelous production than ever and a rich mine of information; it

[Continued on page 37]

THEO KARLE



The success of this splendid young American tenor is continuous. His recent concert tour of Ohio was a succession of such notices as the following:—

"The melody and the rhythm were outstanding, while the presentation and the clearness of each note served to remind one that America's greatest tenor had been rightly crowned."

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[Continued from page 36]

Mahleritis

will be at least 100 years before we can carry out anything of the kind over here.

The year 1921 was in every way a record musical season for this country. John McCormack, Heifetz, Levitzki and Clara Butt—the English prima-donna contralto—all did extraordinary business, especially when you take into consideration that the four capital cities to which their seasons are confined contain all told only 2,000,000 people. The Australian appetite for music is apparently insatiable. Ralph Errolle, the American tenor, has made a personal success on the Australian stage and a still greater success, I think, in his private capacity by marrying one of our most charming and cultured singers, Strella Wilson. They are now starring jointly in one of the best comic opera productions of recent years, "Merrie England."

I see that you have robbed us of "Paddy" Nolan—he was one of our best musical journalists and was highly esteemed here and will be very much missed. Nelson Illingworth has also made a well-deserved success in your country and no doubt will become a permanent fixture. Here again Australia's loss will be America's gain. It is something to be proud of, I think, that Australians can prove themselves capable of taking the plunge into that mighty maelstrom of musical activity in New York, and fight their way to the shores of success.

Our director, Henri Verbruggen, who is also the conductor of the State Symphony, now subsidized by a Citizens' Committee of leading business men, will be passing through New York shortly on his way to Brussels, his native city, and will probably call on you in passing through. Mr. Nolan, no doubt, has told you of the really wonderful work he has accomplished and his pre-eminence here is absolutely unquestioned.

With sincere regards,

ROLAND FOSTER.

Conservatorium of Music, Sydney,
Feb. 4, 1922.

To the Editor of MUSICAL AMERICA:

That strange affliction, Mahleritis, which seems to confine its ravages almost entirely to conductors, with here and there a musical educator among its victims, has found its way into New York again, and has been traced to the arrival of a ship from Amsterdam. There is no need to fear that it will become endemic. Nor is it likely to spread because of overcrowding. A few more repetitions of what Philharmonic Society audiences were called upon to sit through on Tuesday, Thursday and Friday of last week, with the same punishment meted out to a Brooklyn audience on Sunday, and subscribers will be giving away their tickets wholesale.

Mahler himself, Muck, Fiedler, Stokowski, Stransky, Bodanzky and Mengelberg have tried in turn to convince New York audiences that the grandiose larger compositions by the Bohemian conductor have in them the stuff of greatness. From the first there has been the kindest spirit toward Mahler and his work, as he was greatly respected in New York as a conductor. One by one, his various champions have experimented with virtually all of his larger works, so that it cannot be said that his symphonies have been denied a hearing. Had the spark been there, it would have been recognized long ago, and would have been gladly acclaimed. To-day, the inclusion of one of these symphonies in the announcement of a program will cause a very considerable number of orchestral patrons to debate whether it is worth while to attend. The experience of the past is that they will be bored, and deliberate boredom is not the natural choice of music seekers, however enthusiastic the conductor of the concert may be.

If the Mahler symphonies were new and misunderstood, the manner in which they have been thrust at their audiences might be much more easily explained. But they offer nothing strange or recondite, nothing new or puzzling. They break no paths and overturn no traditions. For the most part they are as

obvious to-day as any of their predecessors—too obvious, in fact, since they have so little to say.

Re-hearings only emphasize that Mahler had not the inspiration to match his high ideals. Ageing rapidly, though never very young, these symphonies have passed the day when even the genius of a Mengelberg can find in them new revelations for a public that has weighed them and found them wanting in most of the essentials of worth-while music. The most zealous missionary or propaganda work will scarcely reverse that verdict now. It is more apt to react against the popularity of conductors who insist on playing what their American audiences have so little desire to hear.

GEORGE Y. TOBIN.

New York City, March 3, 1922.

The Women's Philharmonic Society

To the Editor of MUSICAL AMERICA:

As secretary and vice-president of the Women's Philharmonic Society, am writing to thank Mr. Freund for the very delightful address he made at our president's reception, which contributed much to the attractiveness of the program.

At the last election, Mme. Cannes was re-elected president, for her fourth term of two years. Countess de Valmond was made second vice-president, Mrs. Grace Hartley, fourth and Mrs. Bergen, sixth. Mrs. Ada Heineman was re-elected treasurer; Amelia Hall was elected as recording secretary and Mrs. Mabel Robeson as federation secretary.

MRS. KATE J. ROBERTS.

New York, March 4, 1922.

An Appreciation

To the Editor of MUSICAL AMERICA:

We are spending the winter months here in these beautiful islands, where we have sunshine and flowers, while the reports from New York as to the weather are heart-breaking. But the one drawback to me is the lack of music. This country is dead musically. Perhaps that is why Mephisto's friend, Mr. Henry E. Krehbiel, the dean of the critics, as he likes to be called, elected to spend Christmas here. One of the local papers spoke of him as "the most knowledgeable man of music in the world." I trust his short holiday here amid the peace and quiet that prevails in these islands was of great benefit to him, for his work is strenuous and nerve-racking.

Naturally, your paper is, if anything, more welcome to us here, preserving as it does our contact with the great world of music.

Best regards.

MARGARET EULALIE YOUNG.

Bermuda, March 3, 1922.

Theo. Karle Appears in Zanesville Course

ZANESVILLE, OHIO, March 6.—Theo. Karle sang in the Thursday Matinee Music Club's Concert Course at the High School Auditorium on Feb. 27, and was vigorously applauded in a program containing numbers by Handel, Ponchielli, Cox, Miller and other composers. Mr. George was an excellent accompanist.

ORA D. LANE.

Grainger Plays in Waterloo, Iowa

WATERLOO, IOWA, March 4.—Percy Grainger gave a recital at the East High School Auditorium here in the Ross Artist Course. He played several of his own compositions, which gave much pleasure, as did his playing of Liszt's "Liebestraum."

BELLE CALDWELL.

MONTREAL GREET VISITING ARTISTS

Flonzaley Quartet and Casals Heard—Local Musicians in Concert

MONTREAL, CAN., March 4.—The Flonzaley Quartet was heard in recital in Windsor Hall, last month, before a large audience. J. A. Gauvin managed the concert. The audience was most appreciative, several recalls being demanded. The Goossens "Phantasy" Quartet proved especially interesting and the Beethoven Quartet, Op. 18, No. 3 was much applauded.

Pablo Casals gave his annual recital here recently, and as usual delighted his audience with his playing. Seats had to be provided on the stage in order to accommodate the overflow from the auditorium.

An interesting concert was given recently under auspices of the Ladies' Aid Society of Westmount Baptist Church. Mrs. Harold Mills sang delightfully, and Ethel Frances Roberts displayed a well-trained soprano voice to good advantage in a group of songs. Robert Diplock, vocalist, was well received. The accompanists were Edith Cousins and Gwendolyn Daville. Harcourt Farmer gave readings from Shakespeare's plays.

The Dubois String Quartet recently commenced its twelfth season with a program of decided interest. The organization includes: J. B. Dubois, E. Braid, L. Sicotte and J. Mastrocola. George Brewer was the assisting pianist. The Schubert Quartet, Op. 168, was well played.

HARCOURT FARMER.

Flonzaley Quartet Gives First Ottawa Concert

OTTAWA, CAN., March 4.—The Flonzaley Quartet was heard in its first concert in this city, under the management of J. A. Gauvin and A. Tremblay, on Feb. 22. The concert was most successful from every point of view. The quartet was heard by a large audience, which listened to the end in rapt attention. Several encores were demanded and granted.

ANTONIO TREMBLAY.

Hear University of Illinois Band in Rockford

ROCKFORD, ILL., March 4.—The University of Illinois Band of 100 pieces played before an audience estimated at more than 2000, at Shrine Temple on Feb. 27, Albert Austin Harding conducting. Wagner's "Faust" Overture; Svendsen's "Carnival in Paris"; Weber's Concertino for Clarinet, played in unison by four solo clarinets with the accompaniment of the band; Saint-Saëns' "Phaëton"; Drysdale's "Tam O'Shanter" and Sousa marches were included on the program, which closed with Illinois songs. Many people were turned away from the crowded hall.

M. N. GRIMES.

NEWARK, N. J.—Under the auspices of the Newark Cornish Association Bruce Campbell, tenor, gave a recital recently at the G. A. R. Hall, assisted by Marie Rothman, and Vincenza Cuniberti, sopranos, and Ethel Light, pianist.

Musical America's Question Box

In this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered.

Communications must bear the name and address of the writer. Address Editor, The Question Box.

"O del Mio Dolce Ardor"

Question Box Editor:

Last week on a recital program in Aeolian Hall the aria, "O del Mio Dolce Ardor" was listed as being by Stradella. Is this correct?

N. P. T.

New York City, March 6, 1922.

No, the aria is by Gluck and is, if memory serves, from his opera "Paris and Helen."

???

About Mozart

Question Box Editor:

Is it true that Mozart was really in love with his wife's sister and that he married out of pique?

"Z."

Webb City, Mo., March 4, 1922.

Aloysia Weber, the sister of Constanze, whom Mozart married, was an early flame of the composer's, but there was no question of his marrying out of pique. You will find a detailed account and one that is in the main authentic, in a novel called "Mozart" by Heribert Rau. This book was also re-published about fifteen years ago with the title, "The Tone King."

???

Russian Opera at the Metropolitan

Question Box Editor:

Will you tell me what Russian operas have been given at the Metropolitan, also with what success?

F. X. W.

Atlanta, Ga., March 3, 1922.

"Pique-Dame" and "Eugene Oniegin," by Tchaikovsky; "Boris Godounoff," by Moussorgsky; "Prince Igor," by Borodin, and "Coeur d'Or" and "Siegouritchka" by Rimsky-Korsakoff. Stravinsky's ballet "Petrouchka" was also given there. "Boris" and "Coeur d'Or" are the only two that have achieved any unqualified success.

Varia

Question Box Editor:

1. Can you tell me where I can procure material to plan a program for a music club for next season? 2. Where is Busoni living at present? 3. Has he edited any of Bach's French or English suites? 4. Is Maggie Teyte living in this country at present?

M. L. S.

Washington, Pa., March 5, 1922.

1. The Question Box Editor will be glad to make suggestions if you will write more definitely concerning the needs of your club. 2. Our last news of Busoni was that he was appearing in concert in London. 3. Not so far as we know. 4. She is at present singing in opera in England.

???

Absolute Pitch

Question Box Editor:

Just what is meant by the term "absolute pitch?"

K. G. T.

Terre Haute, Ind., March 2, 1922.

The exact meaning of the expression is the height or depth of a note in terms of vibrations per second. The expression is often used to describe an acute sense of hearing by virtue of which the possessor can determine the pitch of any tone without referring to an instrument.

???

The Dulcimer

Question Box Editor:

Will you describe in a few words the dulcimer on which the Abyssinian maid played in "Kubla Khan?"

M. J.

Washington, D. C., March 2, 1922.

The dulcimer is a very ancient stringed instrument varying greatly in form and construction. The typical characteristic is that the strings of wire are stretched over a sound box and struck with mallets or hammers. The instrument is said to have been the prototype of the piano.

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SIoux CITY PROGRAMS INCLUDE LOCAL ARTISTS

Charles Norman Granville Heard—Joint Recitals and Band Concerts Given

SIoux CITY, IOWA, March 4.—Charles Norman Granville, baritone, of Chicago, was heard in recital before a large audience at Grace M. E. Church on Feb. 14. The artist's vocal excellence won him repeated encores. The program comprised an Italian group, a group of sea songs and modern numbers. The most marked impression was created by Moussorgsky's "Song of the Flea," in which Mr. Granville reached the peak of his interpretative powers, and to which the audience responded in a very enthusiastic fashion. W. Curtis Snow was the accompanist.

A concert was given at the High School Auditorium on the same evening by Florence Kinnaird, soprano; Raymond Girvin, violinist, and Joseph Brinkman and James Reistrup, pianist. The audience made up in enthusiasm what it lacked in numbers. Miss Kinnaird sang two groups of songs in a very pleasing manner; Mr. Girvin played several well-known works, and both artists were encores. Both Mr. Brinkman and Mr. Reistrup played their selections in a thoroughly artistic manner. The unique feature of the evening was the display of the latest development of piano-playing mechanism fitted with a device by which the performance of the instrument is completely under the control of a person not seated at the piano. Both the singer and the violinist thus controlled their own accompaniments, and the pianists "played" second-piano parts of two-piano numbers by this means.

The first concert of the season by the Monahan Post Band was given at the Auditorium on Feb. 17 before a crowded house. The band showed a marked im-

provement over its work of last season. The program consisted mainly of the more popular band selections, of which the "William Tell" Overture was one of the best played. Don Reitz played a cornet solo which was enthusiastically received. Lillian June Ellis contributed a solo and encore, in which she was assisted by M. Baldwin, cellist, and Ethel Jameson Booth, pianist. A saxophone sextet, with Mrs. E. Lower at the piano, was vociferously encored. Harry Johnson conducted the performance with authority and understanding.

The Morningside Community Orchestra made its initial concert appearance on Saturday evening, Feb. 18, before a fair-sized audience at Grace M. E. Church. James Reistrup, pianist, was the soloist of the evening. The program opened with the "Arlésienne" Suite by Bizet, extremely well played. This was

followed by the brilliant Liszt Concerto in E Flat, in which Mr. Reistrup was the soloist, an excellent performance of which was given by both the pianist and the orchestra. The playing of the latter organization reflected credit upon its conductor, George Hubbard. Mr. Reistrup's playing of the solo part was marked by freedom and contrast in tone color. Other orchestral numbers were "Enchantment" by Coerne, "The March of the Toys" by Herbert and "Pomp and Circumstance" by Elgar. The orchestra, though not large, is well balanced and played the entire program in a most creditable manner.

A very interesting program was presented by Albert Morgan, organist, and Mrs. Olive Wheat Fleetwood, soprano, at the First Baptist Church recently. A large audience attended the concert.

W. C. SNOW.

SOLOISTS AND ENSEMBLE

Delphine March, Nyiregyhazi, Orpheus Quartet, and Church Choir in Recent Programs

BRIDGEPORT, CONN., March 4.—A joint-recital by Erwin Nyiregyhazi, pianist, and Delphine March, contralto, was given in the Stratfield Hotel here, on Feb. 22. The hall was filled to capacity and both artists were forced to give several encores. The concert was given under the auspices of the Wednesday Afternoon Musical Club.

The Orpheus Quartet, comprising Charles Hart and Lewis James, tenors; Elliot Shaw, baritone, and Wilfred Glenn, bass, with Grover Tilden Davies as accompanist, gave a successful concert at the High School Auditorium on Feb. 20, under the auspices of the Bridgeport

SINGERS IN BRIDGEPORT

Business and Professional Women's Club. The members of the quartet are well-known as record singers. The program included solos and duets, as well as numbers by the entire quartet.

A most successful concert for the benefit of the Y. W. C. A. at Pueblo, recently destroyed by flood, was given by the Russian Orthodox Church Choir at the Industrial Women's Service Center of the local Y. W. C. A. on Feb. 24. Alexander Pogrebnik conducted the choir of fifty vocalists, who sang in costume.

An organ recital by Lorenzo P. Oviatt, and solos by Mrs. Grace Lake, Harry Butterworth, H. R. Haller and Walter Ley, preceded a Golden Jubilee pageant given on Feb. 24 at the First Baptist Church.

Nanchen Adams Rosen, soprano, was heard as soloist, and the Maplewood School Orchestra played several numbers, at a meeting of the Parent-Teachers' Association of Maplewood School and

other women's organizations held on Feb. 21.

The Lincoln Grammar School orchestra recently celebrated its eighteenth anniversary with a special concert. Many promising young musicians of the city have received early training in this orchestra. Mabel Benson, a graduate of the orchestra, is now its conductor.

The Stratfield Community chorus presented the comic opera, "The King of Siam" at Maplewood School, on Feb. 24. Those participating were Clarence J. Lavery, Ralph Holcombe, David Langlands, Ethel Knapp, Irene Blakeman, George Godfrey, Alice Whitney, Emily Jackman, and Charlotte Whitney. T. M. Adams was the conductor.

Florence W. Lavey, organist and choir director, arranged the musical program for the Washington Party given at the People's Presbyterian Church, Feb. 22. Elizabeth Menneough, Mrs. Tracey Brown, William H. Mitchell and Charles Couch were the soloists, assisted by a large chorus.

MARIAN R. CARTER.

Salvi and De Gomez at Fort Wayne

FORT WAYNE, IND., March 4.—Alberto Salvi and Victor de Gomez were presented in recital by the Morning Musical Society on Feb. 15, at the Palace Theater, and were cordially applauded, especially in a Norwegian Ballade for harp, played by Mr. Salvi, and Popper's Hungarian Rhapsody for cello, played by Mr. de Gomez.

J. L. VERWEIRE.

The Beethoven Association will give its fifth concert on the evening of March 13 at Aeolian Hall. Among the members who will take part in the program are Susan Metcalfe-Casals and Pablo Casals.

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NEW MUSICAL CLUB ON SEATTLE'S LIST

Organization Will Study Works of Americans—Parlow and Middleton Visit City

By David Sheetz Craig

SEATTLE, WASH., March 4.—A new musical club, to be known as La Bohème Club, has been organized here, and will function at present as a music study body, devoting its first season to the study of American composers. The first meeting of the society was held on Feb. 10 at the home of Mrs. J. B. Kaldal, when music by American women was discussed. The interpreters were Mrs. Channing Prichard, Mrs. E. C. Messett and Fay Adams Boswell.

Under the direction of Mrs. Frederick W. Graham the Seattle Music Study Club gave its annual evening program, Feb. 14, before a capacity audience. Features of the evening were two violin numbers played by Mrs. W. H. Brownfield and Irene Baltrusch, and two piano works given by Ruth Pepper Rengstorff and Mrs. Fielding Lewis Ashton. Mrs. Carl W. Hoblitzell, soprano, was soloist. A vocal trio, made up of Mrs. H. L. Eicher, Mrs. H. C. Simpkin and Mrs. Charles Kracke, completed the program.

Kathleen Parlow, violinist, and Arthur Middleton, baritone, gave one of the most enjoyable concerts of the season, with Theodore Flint and Stewart Wille at the piano. Both violinist and singer gained a hearty reception.

LONDONERS IN BERKELEY

Announce Plan for Music Festival—Students' Concerts Founded

BERKELEY, CAL., March 4.—The London String Quartet were greeted by a crowded house when it appeared in concert recently under the auspices of the local musical association. The program comprised Mozart's Quartet in B Minor, No. 13; Debussy's Quartet in G Minor, No. 10; and the Beethoven Quartet in E Minor, Op. 59, No. 2. Continued applause brought the artists back for a movement from H. Waldo Warner's "Pixey King."

The board of directors of Berkeley's Chamber of Commerce has authorized Charles Keeler, poet-secretary, to announce that plans are proceeding for another music festival on the lines of that held last year. The event will occupy three days and will again be held in the Greek Theater. California composers will have a prominent place on the program. A new departure will be the inclusion of original dance compositions given by interpretative dancers. Local composers are being invited to submit their works.

William Chamberlain, a well known local teacher and art patron, has announced a spring series of "Young People's Concerts," to be given in the High School auditorium. At a very small fee, the city's school children are enabled to hear artists of the first rank, and if there is a deficit, Mr. Chamberlain assumes the obligation. A series of four

Seattle composers were honored at the meeting of the Music Practice Club on Feb. 14. Compositions of Amy Worth, Marian Coryell, Hope Turner and Kathleen Collins were performed by Mrs. Clyde Morris, Mrs. Adam Beeler, Hope Turner and Esther Van Valey.

With Minnie Larson, soprano, as soloist, and James Hamilton Howe at the piano, the Adams Concert Band, directed by Albert P. Adams, instructor at the University of Washington, gave a concert at the Hippodrome on Feb. 19.

Sigma Chapter of Phi Mu Alpha, University of Washington, gave a program of original compositions at Meany Hall, Feb. 19, to celebrate its first anniversary. Works of instructors and students of the school of music were featured. Those represented on the program were Carl Paige Wood, Walter B. Whittlesey, Francis McKay, George Bailey and Milford Kingsbury. The interpreters were Carl Pitzer, pianist; Milford Kingsbury, tenor; Graham French, violinist, and George Bailey, pianist.

Gordon Soule, a talented Portland pianist, stopped off in Seattle on his return home from Europe, where he has been studying with Scharwenka, and gave a program before a number of musical friends.

The San Carlo Opera Company began a week of opera here with "Rigoletto," on Feb. 20.

Violin pupils of John Albert Shaffer were heard in recital on Feb. 18.

will include concerts by the San Francisco Symphony, the San Francisco Chamber Music Society, and the Trio Moderne.

The California University Music Extension Department has inaugurated a new idea in a Men's Choral Society, conducted by Wheeler Becket. This is open to all men who desire such training. A public concert will end the course of fifteen lessons, and the best obtainable music will form the subject of study. Julian Waybur has charge of the music extension work.

Berkeley's two leading music clubs, the Etude and the Berkeley Piano Club, closed last month's program with a program of modern American and English composers, and an operatic program respectively. A. F. S.

DENVER CHORUSES COMBINE

Two Clubs Give Joint Concert—Hear Church Choir in Program

DENVER, March 4.—Combining forces, the Tuesday Musical Club of women and the Orpheus (Swedish) Male Chorus, gave a concert of choral music at Trinity Church on Feb. 21. The Tuesday Male Chorus of some fifty voices, led by Bessie Dade Highes, and the thirty-five men under Prof. Per Olsen, joined in Bruch's "Jubilate" and other works, and each chorus also sang individual groups. The Tuesday Club string orchestra, augmented by brass and wood-winds, accompanied the Bruch work, ending a somewhat lengthy but interesting program.

Esther Gumaer, pianist; Mme. Marie Rusola, dramatic soprano; Dr. Clyde Englund, baritone, and Professor Olsen, organist, appeared in solo numbers. The Tuesday Club Orchestra contributed numbers also.

Under the leadership of Clarence Reynolds, the choir of Central Presbyterian Church gave an interesting concert recently. In addition to choral numbers by the full choir, there were solo numbers by several assisting instrumentalists.

JOHN C. WILCOX.

SCHOOL MUSIC EXTENDS

Long Beach Establishes Evening Class in Harmony—New Director

LONG BEACH, CAL., March 4.—The growth of music in this district is illustrated by the fact that in the night schools conducted by the Board of Education, where the music training includes classes for band, orchestra, sight-reading and appreciation, a class in harmony has been established and is taught by Helen M. Sargent, a graduate of the College of Music, Toronto, Canada. Miss Sargent is the authorized examiner for the Progressive Series, Art Publication Society, and instructor of piano and harmony in St. Anthony's School for Girls, and also maintains a private studio. The harmony class starts the second semester with great enthusiasm and increased numbers.

The new director of music in the Public Schools, appointed to take the place of Joseph Leeder, resigned, is Minerva Hall, from Lawrence, Kan., where she was a member of the faculty of the State University and also had charge of the Public School music.

During the second annual Industrial Exposition from Feb. 8 to 18, the musical programs arranged by L. D. Frey and given twice each day, have drawn crowds to the big tent. Mr. Frey is conductor of the choir of seventy voices in the First Christian Church, the Women's Music Study Club Chorus, and the Beverly Quartet, and leader of community singing in the Municipal Auditorium and City Parks, and has a private studio.

Programs were given recently by Henry Souvaine, pianist, and Penelope Davis, mezzo-soprano, through the courtesy of the Fitzgerald Music Co. and the Knabe Ampico. Thousands attended these recitals, held in the Public Schools, before business men's clubs, women's clubs and in the Municipal Auditorium.

A program was given by the Spanish Singers from the Mission Play of Old San Gabriel, in the Auditorium on Feb. 10.

Long Beach now has five bands, all civic organizations. These bands and their conductors are: Municipal, Osa C. Foster; R. O. T. C. of Polytechnic High School, George C. Moore; the Rotary Boys', C. C. Colless; Mexican, Mauricio Ejara, and the Firemen's, G. C. Moore. A. M. GRIGGS.

At her Carnegie Hall recital on March 11, Marie Ivogun, coloratura soprano of the Chicago Opera Association, will sing two arias from Mozart's "Zauberflöte," other arias by Thomas and Massenet and songs by Schubert, Wolf, Mahler, Strauss, Delibes and Dell'Acqua.

William Robyn, tenor, has been singing at the Capitol Theater, New York, at intervals for a number of weeks. Among his songs have been "The Indian Love Lyrics," MacDowell's "To a Rose" and Carrie Jacobs-Bond's "The End of a Perfect Day."

TUCSON TO BUILD A NEW AUDITORIUM

Construction of Concert Hall Costing \$200,000 Is Club's Pledge

By Lois A. Cornell

TUCSON, ARIZ., March 4.—An assurance that Tucson will soon have a Temple of Music and Art, with an auditorium large enough to house the audiences that represent the music-loving public of the city, was given recently by the members of the Saturday Morning Musical Club, through their president, Mrs. Sam Heineman, a charter member of the club. A building site was purchased some time ago, but until now no definite plans have been made concerning the building of the Temple, which will cost not less than \$200,000 and will incorporate a home for musicians and artists in the city.

Two concerts of the month were given for the benefit of the building fund. Mrs. Heineman conducted the music of the colorful Oriental operetta, "The Feast of the Little Lanterns," with local musicians in the cast and orchestra. The entire proceeds of the entertainment were given to the Temple of Music fund. The operetta was well presented and Tucson audiences called for a second performance. The Chinese colony in Tucson furnished the gorgeous costumes for the production, and the stage settings were authentic in every detail.

Mary Romadka, chairman of the program committee of the Club, has arranged for the appearance in concert of Pearl Brice, violinist, to fill a program left open by the postponement of "The Golden Threshold," which Miss Romadka planned for the ninth local concert of the season. The proceeds of this concert will also be given to the building fund. Julia Rebell, pianist, will be at the piano for Miss Brice and will give two solos.

The national week of song was observed in the city recently by special music in all the churches by choral societies and music clubs.

Madge Utterback, teacher of voice in the Tucson high school, conducted a large chorus recently in the Saint-Saëns "Sanctus" from the "St. Cecilia Mass." More than ninety voices took part in the chorus, including the Allegro Club of the High School.

A new impetus has been given to musical affairs of the spring season since the announcement of the meeting in April of the State Federation of Musical Clubs in Tucson. At this meeting the Phoenix Music Club will present an exchange program before the Saturday Musical Club.

James Stanley to Sing in Lakewood, N. J.

James Stanley, bass, has been engaged to give a recital, assisted by Eleanor Stanley, pianist, at the Arden School, Lakewood, N. J., on March 16.

The Flonzaley Quartet will begin the week of March 12 with a concert at Philadelphia. They play at Washington, D. C., on March 13; at Delaware, Ohio, on March 15; at Godfrey, Ill., on March 17, and at St. Louis on March 18.

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SEATTLE FORCES FILL WEEK'S LIST

Russian Club, Young Ladies' Institute and Other Local Forces Appear

By David Scheetz Craig

SEATTLE, WASH., March 4.—A musicale was given recently by the University Russian Club, when the program was contributed by Helen Ferryman, Clyde Lehman, Lillian Greenberg, Irene Isham, pianists; Jane C. Tyson, contralto; George Rogovoy, 'cellist, and Miss Friedlander, soprano.

The Young Ladies' Institute gave a music festival on Feb. 25, when a program of ensemble and solo numbers was presented by local artists. The choral work was conducted by Graham Morgan and a string orchestra was led by W. R. Hedley. The soloists were Mrs. Carl Hoblitzell, soprano; Mrs. Thomas J. Sullivan, soprano, and Elizabeth Degen, violinist.

Frederick C. Feringer, pianist, appeared in recital before the St. Cecilia Club, Tacoma, and made an excellent impression.

A demonstration of preparedness was given last week when the Spargur String Quartet of Seattle had a last minute engagement to appear in Portland with the Apollo Club to fill an engagement canceled by another organization.

The Washington State College Glee Club of Pullman gave a program on Feb. 26 at Plymouth Church, conducted by F. C. Butterfield, Karel Havlicek, violinist, assisted.

Paul Pierre McNeely presented four advanced pupils in recital recently. The participants were Lorna White, Arnold Heiner, Mary Elizabeth Norie and Persis Horton.

A pupils' recital was presented on Feb. 23 by Henry Krinke when a number of his intermediate pupils gave interesting programs.

Elementary pupils of Ellen Wood Murphy and Martha Sackett, members of the Cornish School Faculty, gave good account of themselves in a recital on Feb. 25.

Elizabeth Richmond Miller gave an informal musicale at her studio Feb. 22, in which a number of her advanced pupils were heard in a program devoted mostly to modern American songs. The program was given by Marvel Loring, Alice Dashley, Grace Tee, Mrs. Ernest Gaylor, Katherine Lashley, Louis Schlagater, Mary Humphrey King, Edna Pendleton, Mrs. Langdon Henry, Edwin Mackay and Mrs. Bruce Morgan.

The installation of several new organs in Everett, Wash., has given an impetus to Sunday afternoon programs by visiting as well as local musicians. The Trinity Episcopal Church, with Adam Jardine, Seattle organist, opened its new organ a month ago with a recital program, and continuing the church's policy of monthly musicales, Judson Waldo Mather, another Seattle organist, assisted by Frederick Wiederrecht, tenor, gave an excellent program Feb. 26 before a large audience. On the same day at the First Presbyterian Church another organ installation recital was given by Joseph Greiner, local church organist, assisted by Ethel M. Henson, soprano.

Mr. and Mrs. Will A. Watkin of Dallas Celebrate Wedding Anniversary

DALLAS, TEX., March 6.—Mr. and Mrs. Will A. Watkin, well known in the musical life of Dallas, recently celebrated the fortieth anniversary of their wedding by a family gathering at the home of their daughter, Mrs. Frederick B. Ingram. Mr. Watkin was organist for the First Baptist Church for many years and has in several ways, notably by his assistance in the formation of music clubs, done much for the progress of Dallas. He is the president of the Music Industries Association of this city. Mr. Watkin's early life was spent in Louisville, Ky., and it was there he was married, at the age of twenty-four. He and his wife came soon afterward to Dallas, where he established the Will A. Watkin Music House.

Dr. Wolle Accepts Allentown Post

ALLENTOWN, PA., March 6.—Dr. J. Fred Wolle, director of the famous Bach Choir of Bethlehem, has accepted the position of organist and choirmaster of the First Presbyterian Church of this city. Dr. Wolle, who is well known here, will assume his duties this month.

SACRAMENTO SEES EVENTFUL WEEK

All Musical Societies Join in Big Concert—Visit of London Quartet

By Florine Wenzel

SACRAMENTO, CAL., March 6.—The musical organizations of Sacramento united in a highly successful concert for the benefit of Music Week. Part of the Kermesse scene in "Faust," arranged for eight pianos, was one of the features of the entertainment. Sixteen members of the Music Teachers' Association, two at each piano, played this excerpt, and another member acted as conductor.

Community singing was led by Fred W. Links, and accompanied by eight pianists of the city. Among the organizations which assisted were the Euterpeans, Sacramento Boys' Band, Saturday Club Trio and Musicians' Union Band. The soloist for the evening was Andrew Jovovich. Previous to this concert, the Sacramento Bee gave radio concerts each evening during the week, and several Sacramento musicians took part in these. Hundreds of owners of radio sets "listened in" every afternoon between 5.30 and 6 p. m.

The members of the London String Quartet have been among recent visitors to this city and were acclaimed by a capacity audience in one of their charming recitals at the Saturday Club.

Gladys Lott in "Songs and Sketches of Child Life" gave a delightful program for Children's Day at the same club on Feb. 11. Constance Mering was a talented accompanist.

Lena Frazee, formerly of Sacramento, sang at the McNeil Club concert on Feb. 21, when the largest crowd of the season greeted the singers. Miss Frazee has a voice of beautiful quality, and used it artistically. "Rock-a-by Lullaby," composed by Robert Lloyd, former conductor of the club, was warmly applauded.

Christine Paauf, formerly an opera singer in Paris, who has come to reside in Sacramento, gave a recital with her husband, John Paauf, as accompanist, at the Lion's Club on Feb. 23. Mme. Paauf sang with great charm arias from "Lakmé" and "Traviata," several ballads and a duet with one of her pupils, Leota Wells.

OPERA FOR LONG BEACH

Local Cast in "Trovatore"—Prihoda in Philharmonic Course

LONG BEACH, CAL., March 4.—Vasa Prihoda, violinist, was presented in concert at the Polytechnic High School Auditorium under the local management of William Conrad Mills on Feb. 21, in the fourth concert of the Philharmonic Course. The artist's tone and technique impressed the audience. Otto Eisen, the accompanist, gave fine assistance, and his solo numbers were well received.

The De Lara Grand Opera Company, composed of a local chorus of forty voices, and as principals Los Angeles and Long Beach pupils of Manuel S. De Lara, sang Verdi's "Trovatore" at the Auditorium on Feb. 20 under the baton of Mr. De Lara, who has conducted opera in Europe. The singers gave evidence of good voice and stage training. The cast comprised Luz Monuz as *Leonora*; Vivian Clarke as *Azucena*; May M. Smith as *Inez*; Carlo Guidero as *Manrico*; Walter C. Humphreys as the *Count*; and De Forrest Bell as *Ferrando*. Marjorie Maughlin directed the ballet.

Rollo Alford has been appointed conductor of the choir of the First Methodist Church, taking the place of Joseph Leeder, resigned. The choir comprises a quartet and chorus of twenty-five voices. The soloists are: Mrs. Louis C. Morton, soprano; Ruth Foster, contralto; Mr. Alford, tenor, and Frank E. Hart, bass. Laurella L. Chase is the organist. Mr. Alford is also director of the Madrigal Club, the local mixed chorus.

MRS. A. M. GRIGGS.

Marguerite Namara in Peoria

PEORIA, ILL., March 3.—Marguerite Namara, soprano of the Chicago Opera Association, recently filled a recital engagement in this city. She was heartily applauded for her artistic singing in a long and exacting program. The recital was under the auspices of the Amateur Musical Club.

HEAR VASA PRIHODA IN SAN FRANCISCO

Myra Hess Soloist in Series of Children's Concerts by Symphony

SAN FRANCISCO, March 4.—Vasa Prihoda, violinist, delighted a large audience in recital at the St. Francis Hotel on Feb. 27. Many critics and musicians were among his auditors, and these were favorably impressed by the violinist's artistry. Mr. Prihoda played with technical precision and his performances possessed the indefinable emotional quality known as "feeling." Otto Eisen was the accompanist. The program included the Beethoven "Kreutzer" Sonata, Lalo's "Symphonie Espagnole," Paganini's "I Palpiti," and a group of works by César Franck, Tartini, Kreisler, Mendelssohn and Ondrejek. The recital presented in the Alice Seckels Musical Matinée Series, was the only one given by the artist in San Francisco, and was arranged through the courtesy of Selby Oppenheimer.

The second of the series of three Young People's Symphony Concerts, given recently at the Exposition Auditorium by the San Francisco Symphony, drew a large audience of children. There was an enthusiastic response equal to that at the first concert a few weeks ago. Alfred Hertz led the orchestra in superb style in the Overture to Mozart's "Marriage of Figaro," Greig's "Peer Gynt" Suite, No. 1, and the Weber "Der Freischütz" Overture. Greig's Concerto in A Flat was played with Myra Hess, the brilliant English pianist, at the piano. The artist excelled in tonal color. Miss Hess also played two Chopin numbers, the "Minute Valse" and the A Flat Ballade. The numbers were rather robust fare for youthful consumption, perhaps, but there were many who assimilated them. The series will continue, Mr. Hertz being confident that in time the school children of San Francisco will clamor for good music and reject "jazz."

The eighth "Popular" concert of the Symphony was given Sunday afternoon, Feb. 26, at the Columbia Theater. The program included Wagner's "Rienzi" Overture, the Largo from Dvorak's "New World Symphony," and Gounod's Ballet Music from "Faust." Compositions of lighter type included the Intermezzo and the Barcarolle from Offenbach's "Tales of Hoffman," Delibes' "Valse Lente" and "Pizzicato" from "Sylvia," Mendelssohn's "Spring Song" and "Spinning Song," and Chabrier's "España" Rhapsody.

Victor Herbert, the composer, received a warm welcome from a San Francisco audience, when he led the orchestra of the California Theater in his "Irish Rhapsody," as guest-conductor recently. The remainder of the program was given under the baton of Herman Heller, conductor of the California Theater orchestra. These numbers included the "Bacchus Procession" from Delibes' "Sylvia" and a Tchaikovsky overture. The genial composer fulfilled a week's engagement here. The local committee in charge of arrangements for celebration of St. Patrick's Day recently adopted resolutions of tribute to Mr. Herbert for his aid to the Irish cause.

The Pacific Musical Society, Lulu Blumberg, president, celebrated its twelfth anniversary recently with a reception at the Fairmont Hotel, where a program of "Music of the Nations" was given, with the singers and instrumentalists in costume.

Seattle Club Gives Hundredth Recital

SEATTLE, WASH., March 3.—The Ladies' Musical Club of this city recently gave its one hundredth recital in its Artists' Course, when it presented Reinold Werrenrath. These recitals were inaugurated twenty-one years ago, and the first artist to appear in the course was a baritone, Andrew Bogart. In that season also the club arranged recitals by the Henschels, Teresa Carreño, and the Kneisel Quartet. Thus auspiciously it began a career in management which has been distinguished ever since by high artistic standards. Many famous artists have appeared in this course. Eighteen years ago the club introduced to a Seattle audience Fritz Kreisler, then virtually unknown to Western concertgoers. His fee, according to the *Seattle Daily Times*, was

\$400. Now, of course, it runs well into four figures. Lillian Nordica and Fannie Bloomfield Zeisler were among the artists of the second year, and Ossip Gabrilowitsch and Zelle de Lussan among those of the third year. Ernestine Schumann Heink was one of the visitors of the 1903-1904 season, and in the following year David Bispham and Kreisler gave recitals. Bauer and Kreisler appeared in joint recital in 1907-1908. So the list goes on, a long array of distinguished artists brought to Seattle through the enterprise of this club. In all that time, these recitals have been admirably managed by Mrs. M. A. Gottstein, the present executive secretary. The present officers of the club are: Mrs. A. K. Fisk, president; Mrs. Ivan Hyland, vice-president; Mrs. Gottstein, executive secretary; Mrs. H. S. Tremper, recording secretary; Mrs. J. M. Lang, corresponding secretary; Mrs. Mitchell Gilliam, treasurer; Mrs. W. H. White, Mrs. William D. Perkins, Mrs. William Hickman Moore, Mrs. C. H. Hopper, Mrs. A. E. Boardman and Mrs. Henry C. Hibbard, trustees.

LOCAL ARTISTS WELCOMED IN OMAHA PERFORMANCES

Cherniavskys Play for Business Women's Club—New Church Organ Dedicated

OMAHA, NEB., March 2.—A notable success of the past week was the presentation by local talent of "The Jolly Musketeer," sponsored by the Knights of Ak-Sar-Ben, for charity. It was under the musical direction of Fred Ellis, to whom credit for the conspicuously smooth performance is due. The choral and orchestral work was admirable. Beryl Burton, Helen Rahn-Nielson, Maynard Swartz, George Long, Charles Suber, Leon Peterson, Dorothy Steinbaugh, Harriette Helgren and Marcus Neilson in various rôles were excellent, and the comedy work of Oscar Lieben greatly amused the audience.

While Mr. Ellis was directing the comedy at the Brandeis Theater, his wife was staging a performance of "The Gypsy Rover" at the Technical High School, where Mrs. Ellis has charge of the music. May Irene Wallace and Frances B. Pearson were co-directors.

For the third recital in its concert course the Omaha Business Women's Club recently presented the Cherniavsky Trio at the Municipal Auditorium. The artists were excellent in solo and ensemble work.

The new First Central Congregational Church was the scene of a dedicatory organ recital by Martin W. Bush, assisted by Fred Ellis, baritone. The fine new instrument was heard to advantage in three groups played by Mr. Bush. Two groups of solos were sung by Mr. Ellis.

E. L. WAGONER.

OPERA IN PHOENIX

Russian and Dunbar Companies Appear, the Latter in "Mikado"

PHOENIX, ARIZ., March 4.—The Russian Grand Opera Company, in two local performances here recently, presented "Carmen" on Feb. 20, before a packed house, and Tchaikovsky's "Pique-Dame" on Feb. 21. The voices were uniformly good, and the acting in many instances worthy of special mention, but the orchestra was undoubtedly the strongest feature of the company, under the leadership of Mr. Fürst.

The Dunbar Opera Company continues to delight large audiences in its series of Gilbert and Sullivan operas. The "Mikado" was presented during the week of Feb. 26 at the Elks' Theater.

Henry Souvaine, pianist, and Penelope Davies, mezzo-soprano, were heard under the general management of the American Piano Company in a week's engagement in Phoenix and vicinity recently through the courtesy of Eugene Redewill of Redewill Music Company. The series was well attended and heralded as the most praiseworthy philanthropic venture ever offered local musical circles.

Arthur Smith, organist, gave an interesting and well-planned program of organ music at Trinity Cathedral, under the auspices of the Musicians' Club on Feb. 27.

HELENA M. REDEWILL.

Blanche Goode, pianist, of the faculty of Smith College, is to be soloist with the Boston Symphony in its concert at Northampton, Mass., on March 15.

Fourteen Pianists Aid Jonás in Unique Work

Collaboration of World-famous Virtuosos Distinguishes Monumental New Piano Master School in Which a Great Player and Teacher Discusses His Art Comprehensively—How the Book Cost Sauer His Sleep—War Circumstances Made This the First Work of Its Scope to Have Initial Publication in America

THIS month brings an event of unique importance in musical pedagogy, with the publication, announced by Carl Fischer, of Alberto Jonás "Master School of Modern Piano Playing and Virtuosity." The two volumes, comprising 550 pages, which are being brought out now, make up the first of three parts of a work which has occupied fifteen years of its virtuoso-pedagogue author's life. A special distinction attaches to this first piano master school to make its world-debut in America. This is the collaboration with Mr. Jonás of fourteen of the world's greatest living pianists: Fannie Bloomfield-Zeisler, Ferruccio Busoni, Alfred Cortot, Ernst von Dohnanyi, Arthur Friedheim, Ignaz Friedman, Ossip Gabrilowitsch, Rudolph Ganz, Leopold Godowsky, Katherine Goodson, Josef Lhevinne, Moriz Rosenthal, Emil von Sauer and Sigismund Stojowski.

In discussing his work, Mr. Jonás says, "My aim has been to produce a method which would do away with the endless graded courses and hundreds of études which the piano student has always had to toil over for years. I have begun with what is termed the medium grade. With my work and Bach, I believe the student can obtain a splendid pianistic education in half the time conventionally required."

"I devoted a preparatory year to the review of 113 pedagogical works for piano, with the object of making excerpts to interpolate in my own method. As it now stands, I believe it to be the most comprehensive and thorough ever published. It contains a score of chap-

ters on subjects which have not hitherto been discussed or even mentioned in any pedagogical work. Every phase of piano playing, not only technical but esthetic, is broadly considered here. Thus, I have chapters entitled 'The Art of Dynamic and Agogic Treatment,' 'How to Practice,' 'How to Perform,' 'Touch, Tone and Quality,' 'What Constitutes Expression in Music,' 'Accuracy: how to Play without Striking Wrong Notes,' 'The Art of Memorizing,' 'The Difference in Style of the Great Composers,' 'Success in Public Appearances,' and so on. In technique proper, several new discoveries are presented, and striking original fingerings are given by practically all of the collaborators. Nearly 1000 examples have been culled from the entire classic and modern piano repertoire and carefully edited and annotated."

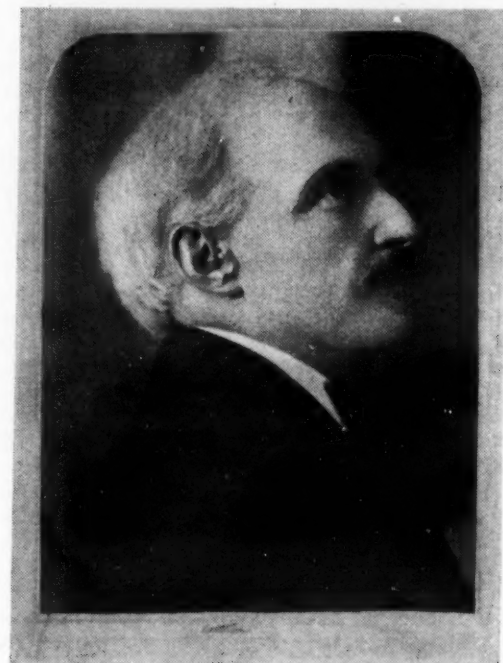
Winning Busoni's Aid

It was when he had finished his huge task that Mr. Jonás decided to try to obtain the co-operation of his most distinguished colleagues, by inviting them to contribute exercises of their own composition. Busoni was the first to whom he showed his work. At this time both men were residents of Berlin.

"I spoke of it to him as 'my little work,'" Mr. Jonás laughs in retrospect. "This 'little work' of mine was a pile of papers more than three feet high. Busoni was nothing daunted by its size, and devoted a couple of days to reviewing my material. He then said and later wrote to me, 'This is the most monumental work ever written on piano playing.'"

"Somewhat later, Sauer was coming to see me; he was to lunch at my home, and he would then look at my work, but only, as he warned me, superficially, since he was to play in the evening and must have time to sleep before his appearance. It might have been two or two-thirty when we began to discuss it. I was the first to look at the clock. Horror! It was after six. Sauer had to give his concert without taking a nap, but he played most magnificently. He too promised to contribute original technical exercises to my work. And thus in time I secured fourteen of the greatest living pianists as my collaborators. If they had given me exercises distinguished only by their names, I should not have used them. Their contributions are, however, not only original but highly valuable."

"Before the war, I had begun negotiations with two leading German publishing houses. At the beginning of October, 1914, I decided to leave Berlin and went to London with a dozen of my pupils. My method went with me in two suitcases. A month later, war regulations would have prevented my bringing any manuscript. Having prepared the text



Alberto Jonás, Author of "Master School of Modern Piano Playing and Virtuosity"

in English, French, Spanish and German, I gave the work to Carl Fischer three years ago for publication. The second part is expected to appear a year from now, and the third after a like interval." D. J. T.

Tuckerman Heard in Oratorios

In a presentation of MacFarenne's "Message from the Cross," Earle Tuckerman, baritone, will be heard as soloist on April 13. Mr. Tuckerman appeared in a joint recital in Katonah, N. Y., on March 3. Future engagements for him include one as soloist in an oratorio on March 12; in "Samson et Dalila" with the Newark, N. J., Oratorio Society, on March 14; in the Irish concert to be given at Carnegie Hall on March 17; in "The Seven Last Words" by Dubois at Woodcliff Lake, N. J., on April 14, and at an Irish concert at the Brooklyn Academy of Music on April 18. He will give his Aeolian Hall recital on April 20.

Miss Wagner Sings at Steinway Hall

In the series of intimate recitals given this season at Steinway Hall, Marie Louise Wagner, soprano, appeared on the afternoon of Feb. 28. She won immediate favor in a group of lieder by Schumann, Brahms, Strauss and Beethoven and also scored in French songs by Rhéné-Baton, Chausson and Bourdoin, as well as the aria, "Pleurez, Mes Yeux," from Massenet's "Le Cid." Her final group included American songs by Salter and Kramer and two Rachmaninoff songs sung in English. Frances Moore played her piano accompaniment. The program was given as a memorial to Otto Wagner, a member of the Steinway staff, who died last year.

Organizations Hear Mabel Corlew

As soloist at the memorial service of Lafayette Post of the G. A. R., Mabel Corlew, soprano of New York, was heard on the evening of Feb. 17. On the afternoon of Feb. 19 she had an engagement in joint recital with Charles Gallagher, bass, at the University Club of Brooklyn. This appearance resulted in a re-engagement for an early spring date at this club.

Aid Kittredge Glee Club in Concert

Four artists assisted the Kittredge Glee Club at its ninth annual concert on the evening of Feb. 17. Ida Seymour Hutchison conducted the choristers, and Agnes Ahrendt accompanied them in five numbers. Daniel Wolf, pianist, was one of the soloists, with a group of numbers by Chopin and another by himself. His own compositions were a Prelude, "The Lake" and "Indian Dance." Everett Clark, tenor, and Olga Delle Fagan, soprano, also had solo groups, and Miss Fagan aided the chorus by singing the incidental solo in "The Dawn of Love"

from Friml's "The Firefly." The program was completed with monologues by Pearl Tickell. The artists were received with favor.

ARTISTS VISIT DUBUQUE

Beethoven Trio of Chicago and Pianist Give Program

DUBUQUE, IOWA, March 4.—The Beethoven Trio, comprising Jeanette Loudon, pianist; Ralph Michaelis, violin, and Mr. Du Moulin, cellist, gave a delightful program at Columbia College recently, before a large audience of students and other music lovers. The Chicago artists were heard in the Arensky Trio in D Minor and numbers by Grieg, Herbert and Brahms. Each also gave a group of solos, comprising compositions by Liszt, Grainger and Rimsky-Korsakoff.

Coe Pettit, pianist and pupil of Fannie Bloomfield Zeisler, played to a large audience at the First Congregational Church on Feb. 28. The artist exhibited a good tone and excellent shading in numbers by Mendelssohn, Arensky, Moskowski, Chopin and Liszt, the Ballet Music from "Rosamonde" by Schubert, and the Sonata in F Minor by Brahms. The assisting artists were Maud Kingland, soprano, and Janet Fritz, violinist. Ada C. Herrmann and Marjorie Wilson were the accompanists. R. F. OTTO.

Color-Organ Used With Orchestra at Rivoli Theater

The contributions which the "color-organ" can make as solo instrument with the orchestra, were illustrated in the programs presented at the Rivoli Theater, New York, during the fortnight beginning Feb. 19. The orchestra, under the leadership of Hugo Riesenfeld, presented three works by Debussy "Arabesque," "Danse Sacrée" and "Dance Profane," which lent themselves ideally to the accompaniment of the Clavilux, operated by its inventor, Thomas Wilfred. The instrument works by the use of light filtered through prisms. There are thirty "keys" to the instrument, in the form of wheels, and these can be manipulated to produce a hundred gradations of color from each, in addition to numberless combinations. The combinations of color may be used to typify themes, moods or, the inventor asserts, even units of spoken dialogue.

Berumen to Play with Duo-Art

A concert at the Elks' clubhouse will bring forward Ernesto Berumen, pianist, on March 12, when his appearance will be in conjunction with the Duo-Art. Last year Mr. Berumen had a marked success in recital at New York University, and he has been engaged for another concert there on March 14. In this program he will have the assistance of Charles Carver, baritone. The pianist's Aeolian Hall recital is scheduled for the afternoon of March 30.

Miss Tillotson Booking Rollins

The Betty Tillotson Concert Bureau has secured Carl Rollins, baritone, for a limited number of engagements. Mr. Rollins substituted for Paul Reimers during February on very short notice as soloist with Maurice Dambois, cellist, in a program for the Macdonald Morning Musical in Dallas, Tex. He also appeared before the Pennsylvania State Federation of Music Clubs, in convention in Philadelphia. In Buffalo he sang for the National Managers' Association. A spring tour of New England is now being booked for him.

Announce Third Warren Ballad Concert

The third of Frederic Warren's Ballad Concerts for the season will be given at the Selwyn Theater on March 12. The artists who will give the program are Harriet Van Emden, soprano; Colin O'More, tenor; Norman Jollif, baritone, and André Polah, violinist, with Francis Moore at the piano.

Immediately following its second concert at Aeolian Hall on the evening of March 6, the Trio Classique of New York started on the final engagements of its tour of the Eastern cities of the United States and Canada.

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New Music: Vocal and Instrumental

Mr. Cadman and His Rubaiyat Suite for the Piano

Oriental Suite "The Rubaiyat of Omar Khayyam" (White-Smith Music Pub. Co.) is the title of Charles Wakefield Cadman's Op. 75, a piano suite in four movements which he has made from his score composed last year for the Ferdinand P. Earle film production of the famous poem.

Mr. Cadman has made his suite very pianistic and in so doing has given us a very distinct addition to the piano literature of American composers. There is first a love song, "Underneath the Bough," opening in E Flat, Andantino quasi appassionata, common time, and closing in a C Major movement, 2/4. "The Desert's Dusty Face" is a Moderato e tranquillo, A Minor 3/4, followed by a dance movement, "Merry with the Fruitful Grape," Allegro alla moresca, G Major, 2/4. The last movement is an Allegretto con spirito, F Major, 4/8, entitled "Within the Potter's Shop."



Charles Wakefield Cadman

Our preference, if we express one at all, is for the final movement. Yet all four are marked by that ease of melodic flow that Mr. Cadman has had as an important asset these many years, they are marked by a very distinct oriental flavor, not the orient of the conventional theater orchestra or movie-organist, nor yet that of the ultra-modernist, and a poetic something that is present on every one of the eighteen pages that comprise the suite. Mr. Cadman has gone his way so sensibly these turbulent days and has not succumbed to the gospel of the iconoclasts. He believes in music of the heart; and he has yet to depart from his belief. This suite, which, by the way, is not too difficult technically to play, reveals his logical growth as a composer of excellent music, music that gives real pleasure to the cultivated listener.

A. W. Binder's "A Prayer (A T'filah)" (Jos. P. Katz) by A. W. Binder is a two page composition for low voice and piano, a setting of a Yiddish poem by A. Reisin, with English translation by D. L. Sprung. Mr. Binder's music has a plaintive liturgical quality, and is harmonized very finely. The title page bears a photograph of the composer and also one of Sophie Braslau, who it is said, sings this song.

Miss Bassett Does "A Child's Night Song" Exquisitely!! To a charming poem by Miriam Clark Potter, Karolyn Wells Bassett has written "A Child's Night Song" (Harold Flammer, Inc.) that ought to become one of the most loved songs of its kind. The song is simplicity itself, a gentle Con moto ma non troppo in A Flat Major, 6/4 time. The voice part is smooth and most attractive in its line. Against it the piano lilt a fetching accompaniment in thirds, sixths, fourths, etc., and at the end after the words, "Mother take me in your arms, tuck me up in bed," the cuckoo-clock strikes bedtime in sixths on the A Flat Major triad. The song is for a medium or low voice. Miss Bassett has written bigger songs, but we do not believe that she has written anything more charming in its natural flow and truly sweet spirit.

lieve that she has written anything more charming in its natural flow and truly sweet spirit.

Some Scandinavian Pieces for Organ, Violin and Piano

Two organ pieces Preludium and Intermezzo by Toivo Kuula introduce to us a new name in contemporary Scandinavian music. The name is Finnish, we believe. The pieces are such that it will scarcely be a duty to remember the name. They are conventional; neither bad nor significant. For violin and piano there is a stupid and commonplace bit called "Kesä-ilta" (Copenhagen: Wilhelm Hansen) and an Adagio for piano solo. The last-named is the best of the four Kuula pieces at hand. It has something of genuine mood in it and is worth playing. Its opening measures bear a curious resemblance to the opening of Bryceson Treharne's song, "Uphill," though we are most ready to exonerate Mr. Kuula from any charge of plagiarism. He, in all likelihood, has no more idea of who Bryceson Treharne is than Mr. Treharne has who Mr. Kuula is!

A "Serenade Favorite" (Copenhagen: Wilhelm Hansen) by R. Drigo appears for piano, an example of the pleasing and unimportant talent of this composer of fluent ballet music, whose name is so widely known because Leopold Auer made a transcription of his Serenade from "Les Millions d'Arlequin" and Auer pupils have played it on recital programs ever since Mr. Elman introduced it in America some years ago. A. W. K.

Three New French Violin Sonatas by Modern Composers

A. Le Guillard's Sonata Op. 7, René Doire's Sonata en Fa dieze, and Arthur Honegger's Première Sonate (Paris: Editions Maurice Senart—New York: Fine Arts Importing Corporation) are three new and important chamber-music compositions for violin and piano which come to us from abroad. All three are modern in concept, and do not cling to the traditionally established in their rhythm-schemes or harmonic development. The Sonata by Le Guillard in four parts, and those by Doire and Honegger, each in three, are not, however, modern in the sense of using the breath of inspiration for the purpose of raising chromatic winds in order to shroud their ideas in the dust-cloud of cacophony. Le Guillard has a happy rhythmic faculty, and secures effects of peculiar interest by the constant alternation of 2/4, 3/4, 5/8, 12/8, 4/4 time in connection with a well-planned dynamic scheme. This is especially noticeable in the fourth part of his sonata, rhythmically built out on a 3/4, 4/4, 3/4, 2/4, 5/4, etc., plan. The themes are marked and pregnant. The René Doire Sonata, in F Sharp Minor, is, perhaps, more colorful, more flowing, has more of breadth, especially in its piano contours. There is in this work a fine Lento movement, richly varied rhythmically, and the same type of alternation in time signatures as in its predecessor, save that here (although the note-values used show that the quarter-note is the norm of measurement) the time values are not fractionally indicated, and given as 3, 4 or 5, as the case may be. Arthur Honegger's "Première Sonate" is in many ways the most notable and musically the most perfected of these three works. It boasts a peculiarly noble introductory Andante sostenuto movement, with a freely-lined melody of shimmering chromatic fluidity. This is followed by a Presto somewhat in the guise of a Russian hopak, with a brilliant climax. An Adagio of truly Handelian breadth, in 9/4 time, if one may use the adjective to describe the

work of an ultra-modernist, supplies the introit for a six-eighth time Quasi Allegro, changing to an Allegro assai of unique and piquant rhythmic design and harmonization, to return again as the close and climax of the composition. The "Première Sonate" is surely a work which the violinist ought to know, and this applies as well to the sonatas of Doire and Le Guillard. It might be mentioned, however, that the Honegger score does not represent the Honegger of 1922, since its movements were written in Paris during 1916 and 1918.

Adolf Weidig's Beautiful Concert Overture

Adolf Weidig's Concert Overture (Clayton F. Summy Co.) dedicated to Emil Oberhoffer and the Minneapolis Symphony Orchestra, is a fine American symphonic score, and one which reflects credit on its composer's originality, quite as much as on his musicianship in the development of the pregnant and expressive themes out of which he has created his work. First of all, he has not found it necessary to score his Concert Overture with Straussian extravagance. Within normal orchestral limits he had found it quite possible to create a work of noble sonority and amplitude, a work which discounts the fopperies of novel, and so far as the verities of music go, non-essential instrumental



Adolf Weidig

ments often met with on the ultra orchestral page.

Mr. Weidig has not followed the example set by the originator of the concert overture, Mendelssohn, by beginning it with an introduction in a slow tempo, but breaks forth most effectively, *Allegro con brio*, with the full orchestra. The first theme is robust, determined and authoritative. It carries along the movement with much vim and exhilaration of spirit in the development of secondary themes, and the incidence of this development is well contrasted. The theme for 'cellos and basses, beginning in the last measure of Page 12, against a string choir accompaniment, is a fine exemplar of the composer's expressive lyric quality of invention. Nor is the work overlong for its thematic content. The balance is well maintained throughout and a stretto of effective working out and working up of the material leads, with interesting episodic handling, to the short concluding *Allegro vivo* climax.

The work is thoroughly idiomatic, written with the skilled orchestrator's feeling for the individuality of the components of the variegated instrumental body at his disposal, and deserves to be heard often because of its solid musical worth and engaging romantic character.

A Group of "Useful" Organ Transcriptions by Edward Shippen Barnes

Of the numbers thus far issued in a new series of "Ten Easy and Useful Transcriptions for Organ" (G. Schirmer), by Edward Shippen Barnes, but one provokes a sigh. It is Braga's saccharine "Serenade." The remaining pieces are admirably chosen, including Bach's Arioso, the Beethoven Minuet in G, five short Preludes of Chopin (under one cover), a Gluck Air from "Orpheus," Laurens' "Sieste" and the inescapable Mendelssohn "Wedding March." With Mr. Barnes' skilled and musicianly work as an arranger it would be impossible to find fault.

New Pieces for the Piano by Jacques Pintel

"Chanson Mélancholique," "Three Preludes," Valse (Composers Music Corporation) are new piano pieces individual in character and of very distinctive pianistic merit, which testify to the real quality of Jacques Pintel's creative fancy. The "Chanson Mélancholique" has a gracious and eminently Gallic *charme de tristesse* in its simplicity; the Valse is commendable because of vivid thematic interest as well as brilliance; and the "Three Preludes" are eloquent and contrasted reminders that the modern Russian composers are not the only ones who are able to exploit

with poetry and expression the form which Chopin conceived.

Two New Organ Pieces by Pietro A. Yon

"Hymn of Glory" and "La Concertina" (J. Fischer & Bro.) are the titles of two interesting additions which that

sterling composer and organist, Pietro A. Yon, has made to the organ repertoire. "The Hymn of Glory," dedicated to the American Legion, is a fine concert or recital number in a species of free fantasy form, which gives distinction and noble emphasis to a type of composition too often banal. "La Concertina" is a "Humorous Suite," of three two-page pieces, quaint, thoroughly musical and merry conceits, which deserve playing.

Two Expressive New Songs

"If Ye Love Me," "God Touched the Rose" (Huntzinger & Dilworth, Inc.), are, respectively, by John Prindle Scott and Mary Helen Brown. Both are expressive, the first, in two keys, comments a text from St. John; the second, for high, medium and low voice, is a taking little love-song, with violin obbligato. F. H. M.

Reviews in Brief

"Dreams" (Carl Fischer). Richard Wagner's song has been transcribed for violin and piano ere this, but not by Leopold Auer. A fine concert version for the violinist, decidedly effective, is here issued made by the teacher of Elman, Parlow, Heifetz, Zimbalist, etc. "Pour Toi" (London: J. & W. Chester, Ltd.). A song of Victor Vreuls, with fine and distinctive melodic lines and a richly chromatic accompaniment, set to a poem by Tina Louant.

"Eight Recreations on the Open Strings" (G. Schirmer). Hannah Smith from "Hunting Song" to "Holiday March"—supplies eight very musical little pieces for the beginning violinists, simple melodies with nice piano backgrounds.

"Two Short Duets" (Clayton F. Summy Co.). L. Leslie Loth, under one cover, gives young pianists an effective Tarantelle and a "Little Canon" for four-hand playing.

"Te Deum Laudamus," "Jubilate Deo," "Magnificat" and Nunc Dimittis" (G. Schirmer). Bernard Johnson (Service in A), has written three nobly and broadly conceived liturgic choral numbers for mixed voices, which reflect credit on his invention and musicianship.

"To a Rose" (Oliver Ditson Co.) Dedicated to Charles Hackett, Alexander MacFadyen's song, published for high and medium voice, presents two pages of singable, expressive melody, giving the artist good opportunities for convincing presentation.

"When the Little Boy Ran Away." Three Songs: "Morning Song," "Plantation Ditty," "Little Tin Ho'n"; Two Songs: "Hymn to Mother," "My Dearie" (Atlanta: Frank L. Stanton, Jr. Co.) These songs are settings by Nan Bagby Stephens of verses of the ever-popular Frank L. Stanton. "When the Little Boy Ran Away" is dedicated to Christine Miller, who has sung it. The songs are neither good nor bad; in a word, they are unfinished. How much better they would—and could—have been had they been edited before publication by an experienced creative musician! They are all for high voice.

"An Afridi Song" (London: W. Paxton & Co., Ltd.). A song of wild tribesmen of the Hindoo Hinterland, musically gentled by Percy Elliot, to words by Francis Barron. Nicely effective and published in two keys.

"Valse Serieuse" (London: Elkin & Co., Ltd.). A graceful, sonorous waltz, by Edward Mitchell with a good first theme, and not so very difficult, for the piano.

"Little Lost Love" (Boosey & Co.) William Stickles has achieved a very melodious, singable song in ballad style in this number, and written an expressive air which is in no wise cheap. It is deservedly published for high, medium and low voice.

"The Busy Clock," "Raindrops on the Roof," "Distant Bells" and "Little Boy Scout, Come Blow Your Horn" (G. Schirmer) are four bagatelles for beginners, by Frances Terry. It goes practically without saying that they are attractive teaching pieces of the better sort.

"Gavotte Classique" (London: Elkin & Co., Ltd.) A good stylistic and musical example of a favorite older dance form, for piano, by Robert Elkin.

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SCHILLER'S FORCES PLAY TO MANCHESTER THROG

Orchestra from One Family Appears in
Children's Concert—Program by
Marie Bashian

MANCHESTER, N. H., March 4.—The second of the series of the Saturday morning concerts by the People's Symphony, conducted by Rudolph Schiller, was given before a capacity house, on Feb. 25 in the Park Theater. The program included Haydn's Symphony in G No. 6; Chaminade's "Callirhoe" Ballet-Symphony; Chabrier's "España" Rhapsody; and Brahms' "Academic Festival" Overture, Op. 80.

The conductor before the concert gave a short talk on the composers and compositions. A free concert was given on the following afternoon in the theater. The Saturday concerts are given in order to defray the expenses of the musicians who play on Sundays when, according to the law, no tickets may be sold. The use of the theater is made possible through the courtesy of Stanley James, manager.

An excellent program was well presented by a group of children at the meeting of Mollie Stark Chapter, Daughters of the American Revolution, at the Unitarian Church on Feb. 22. Members of one family comprising a small orchestra opened the program. The young performers were: Emily Medrek, piano; Walter Medrek, violin; Kazimir Medrek, cornet; Rozilia Medrek, clarinet; Aurelia Medrek, flute, and Shirley Medrek, drum. Other solos and recitations were given, many of the children appearing in costumes of various countries. The program was under the direction of the committee on patriotic education, comprising Theodora Richardson, and Caroline Head, assisted by Nellie Dunnington, principal of the Maynard School.

Marie Bashian, soprano, recently appeared in a costume recital at the Institute of Arts and Sciences, and added to the interest of the occasion by her naive comments on the songs. Miss Bashian gave Russian and Armenian folk songs, and numbers by English and French composers. Alfred E. Plumpton was the accompanist of the evening. The audience was large.

MRS. FRANK M. FRISSELLE.

Norfolk, Va., Greets Erika Morini

NORFOLK, VA., March 6.—Erika Morini gave the third recital of the Norfolk Music Club's series at Armory Hall on Feb. 28, and was cordially greeted by a large audience. L. C. W.

New Glee Club in Asbury Park

ASBURY PARK, N. J., March 4.—The Apollo Glee Club organized here not long since made its first public appearance recently, when the singers and their conductor, Herbert Staveland Sammond, were acclaimed in an interesting program at the Neptune High School Auditorium.

The choir, comprising thirty-one members, was prompt in attack and spirited in ensemble, and sang with agreeable balance. Mr. Sammond has worked hard in the past few weeks to develop the club, and the success of the first concert is materially due to his efforts. Ruth Percy, contralto, was assisting soloist, and was warmly applauded for "Amour, Viens Aider," and a group of miscellaneous songs.

GRACE KERNS IN ALBANY

Soprano Sings with Mendelssohn Club—
Hilger Trio in Concert

ALBANY, N. Y., Feb. 25.—The mid-winter concert of the Mendelssohn Club on Feb. 23, in Chancellor's Hall, with Grace Kerns, soprano, as assisting soloist, was one of the best in the club's career, largely due to the excellent choice of numbers by the conductor, Dr. Frank Sill Rogers. The opening group was an old Dutch folk song, Mendelssohn's "Forever Blessed," and an excerpt from Wagner's "Lohengrin," in which Otto R. Mende, bass, sang the solo, assisted by the club's double quartet. "The Beautiful Blue Danube" by Strauss, "Songs My Mother Taught Me" by Dvorak, Oley Speaks' "My Homeland," Tosti's "Good Bye" and "The Musical Trust" by Hadley were other choral numbers. Miss Kerns sang the aria from Charpentier's "Louise," as her first number, followed by an interesting group of English songs. She was also heard with the club in Kremsner's "Hymn to the Madonna," Gounod's Serenade and the closing concert number, "Omnipotence," by Schubert. Harry Alan Russell was the club accompanist.

The Hilger Trio, comprising Elsa Hilger, 'cellist; Maria Hilger, violinist, and Gretchen Hilger, pianist, gave a concert Saturday evening at the Vincentian Institute. W. A. HOFFMAN.

Reuter Heard in Chamber Music

Besides his appearances as piano soloist, Rudolph Reuter has been active this season in the chamber music field. In Chicago, he is giving his first performances of 'cello and piano sonatas by Dohnanyi and the American composer, Clarence Loomis, and is also playing sonatas by Strauss, Grieg, Brahms and Mendelssohn. With Jacques Gordon, concertmaster of the Chicago Symphony, he is playing sonatas by the American, John Powell, and Grieg, Brahms, Strauss, d'Indy, Beethoven, Mozart, Mendelssohn and Schubert. In trio ensemble programs in Muscatine, Iowa; Manitowoc, Wis.; Rock Island, Ill.; three in Indianapolis and four in Davenport Iowa, he has been heard in works by such masters as Brahms, Beethoven, Schubert, Mendelssohn, Godard, Tchaikovsky, Arensky and Dvorak. Mr. Reuter has also appeared in several two-piano programs.

David and Clara Mannes Plan to Present Their Sonata Recitals Again



Photo by Arnold Genthe
David and Clara Mannes, Directors of the David Mannes Music School, Who Will Return to the Concert Field

David and Clara Mannes will be heard again next season in their justly reputed sonata recitals. For the past few years Mr. and Mrs. Mannes have been so occupied with the organization and development of the David Mannes Music School that they have practically withdrawn from the concert stage. The school has grown with unprecedented rapidity and is now well established so that its directors are again able to give some time to playing.

Arthur Judson of Philadelphia has undertaken the management of their concerts for next season. A limited number of engagements only will be booked.

A Detroit recital is to be given by Emma Calvé on the evening of March 16. The mezzo-soprano's program will contain excerpts from "Carmen."

BURLEIGH IN OWN WORK ASSISTS ST. LOUIS FORCES

Violinist Plays Concerto at Popular Concert—Ensemble Programs by Local Musicians

ST. LOUIS, Feb. 25.—With Cecil Burleigh, violinist, as the assisting artist, last Sunday's popular concert by the St. Louis Symphony was one of marked interest. Mr. Burleigh gave his own Concerto in E Minor, a composition full of beautiful melody. The work and its presentation was liked, and he repeated the second movement as an encore. On the orchestral program figured selections from Mendelssohn's "Midsummer Night's Dream," Haydn's "Surprise" Symphony, songs of Grieg and the March from "Aida."

Michel Gusikoff, violinist; H. Max Steindel, 'cellist, and Mrs. David Kriegshaber, gave a program of chamber music in the Hotel Statler, on Feb. 16, before a highly appreciative audience. They played the third and fourth movements from an Arensky Trio, and two movements from Mendelssohn's Trio in D Minor. Solo groups were also presented. The concert was given under the direction of Mrs. Louis Marion McCall.

The St. Louis Philharmonic Orchestra, formerly known as the Amateur Orchestra, gave its first concert of the season, Feb. 21, at the Central High School Auditorium. Under the direction of Frank Gecks, the amateur players performed admirably a serious program. Lily Hartwig, soprano, was soloist.

HERBERT W. COST.

Amy Grant Has Full Month's Engagements

Preceding the Chicago Opera Association's performances in Pittsburgh, Amy Grant gave opera recitals at the Kaufmann Auditorium of that city on "Salome," "Faust," "Aida" and "The Love of the Three Kings." February also brought Aeolian Hall recitals for Miss Grant on "The Dead City," again presented in Summit, N. J., and "Salome." She discussed "Thais" for an audience at the Plaza.

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"Loreley" Feature of Week at Metropolitan

[Continued from page 12]

last act was a taxing one, histrionically, for him, but was reasonably well achieved.

The music given to *Hermann*, a *Wolf-ram* who surrenders to various contradictory promptings and is neither the sacrificing friend nor yet the mischief-maker of the plot, is about as characterless as any in the score, but the stimulating resonance of Mr. Danise's voice made it distinctly agreeable to listen to, throughout the opera. Mr. Mardones as *The Margrave* had less on which to expend the opulence of his tone, but made the most of his opportunity in the funeral dirge of the final scene. No small parts remain to be enumerated, the opera calling for but five principals.

For the chorus, Catalani wrote several ensembles calling for much loud singing, with an occasional snatch of commonplace Italian tune—such as that of the Fishermen in the last act—to prove he was a pupil of the man who wrote "Gioconda." As is their custom, Mr. Setti's choristers justified his pride in them, and he was summoned before the curtain along with Mr. Moranzoni, the conductor, and Mr. Thewman and Mr. Agnini, the stage directors. The singers, needless to say, were called out to bow after each scene and act.

Mounted with Lavish Care

The performance had been well prepared. Mr. Moranzoni, who has more than had his hands full in recent weeks, conducted vigorously, but not too tumultuously for the singers. The staging, too, showed careful elaboration of detail. The new and specially prepared settings by Rovescalli, Milan, were by no means superior to recent examples of American-made scenery. They suggested the technique of some years ago, when, no doubt, they would have been regarded as more striking than they seem to-day. A transformation during the second scene of the first act, revealing nymphs swimming in what presumably was the Rhine, though it suggested some mysterious far northern grotto, was applauded in its own right. The lighting of this and other scenes was particularly well handled.

Although Saturday afternoon performances have the heaviest subscription list of the six that make up the Metropolitan's weekly round, not every seat was occupied. Some falling off from the usual Saturday throng was noted also in the number of standees.

OSCAR THOMPSON.

Rosa Ponselle Sings Adieu

"Ernani" on Monday evening brought with it the farewell appearance at the Metropolitan this season of Rosa Ponselle, who sang brilliantly the rôle of *Elvira*. Giovanni Martinelli sang the music of the *Bandit* lustily, and Giuseppe Danise, though just recovering from a cold, used his resonant voice with telling effect as *Don Carlos*. José Mardones was a sonorous *Silva*. Mr. Papi conducted. The huge audience gave every indication of thoroughly enjoying the old Verdi work, lavishly mounted by the Metropolitan. B. B.

"Madama Butterfly," on Wednesday

Jeanne Gordon's interpretation of the rôle of *Suzuki* and the first appearance of Chamlee as *Pinkerton*, were the new features of the ever-popular "Butterfly" given on Wednesday evening with Geraldine Farrar in the title rôle. Mme. Gordon, whose versatility is now proved, gave a projection of the part, sympathetic in its action, and dulcet in the quality of her singing. Mr. Chamlee's fine vocal capacities were well tested in this new rôle, and his acting was finely supported by De Luca as *Sharpless*. F. R. G.

"Snégourochka" Repeated

Rimsky-Korsakoff's charming fantasy, "Snégourochka," was repeated Wednesday night. Lucrezia Bori was again a delightful interpreter of the title rôle, and Rafaelo Diaz took the part of the *Czar* with much success. Thomas Chalmers was a newcomer in the cast, appearing as *Mizguir*, succeeding Mario Laurenti. His delineation of the part was fully satisfying. Flora Perini replaced Marion Telya as the *Fairy Spring*. C. F.

Two Operas on Friday

"Tosca" as a benefit for a fund to aid undernourished children, was sung at the Metropolitan Friday afternoon, before a capacity throng. Marie Jeritza repeated her striking success in the name part, Mario Chamlee was a *Cavaradossi* of ringing voice, and Antonio Scotti was as malevolent a *Scarpia* as ever.

"Zaza" took another capacity audience behind the scenes for a peek at music hall life on Friday night. Geraldine Farrar had as her chief associates Giovanni Martinelli, as *Dufresne*, Giuseppe de Luca as *Cascart*, Kathleen Howard as the mother of *Zaza* and little Ada Quintina in her speaking rôle. Curtain calls were the rule of the day.

Mr. Moranzoni, besides presiding over a dress rehearsal of "Loreley" on Thursday and the première of the work on Saturday, conducted both of Friday's operas. B. B.

Bori Rejoices Admirers

Lucrezia Bori sang very beautifully in Saturday evening's "Bohème." She apparently has fully recovered from the throat affliction which recently somewhat clouded her upper tones. Antonio Scotti, too, had one of his "singing nights" when he employed his voice in a way to make younger baritones envious. Needless to say, both Miss Bori's *Mimi* and Mr. Scotti's *Marcello* were flawlessly acted, but they had a rival in Adamo Didur's pictorial *Schaunard*. Orville Harrold was the *Rudolfo* and when he did not over-indulge his penchant for a lachrymose attack, sang with both power and beauty. Léon Rothier as *Colline*, Anna Roselle as *Musetta*, Paolo Ananian as *Benoit*, and Pompilio Malatesta as *Alcindora* completed the cast. There were some new bits of business, a happy one being the appearance of children in the "Barrier" scene. Mr. Papi conducted. D. G.

Wagner at Sunday Concert

Sunday evening's concert at the Metropolitan was dedicated to Wagner, the program consisting of the overtures to "Rienzi" and "Die Meistersinger," the "Good Friday Spell" and Scene of the Grail from "Parsifal" and the Prelude and Act 1 of "Lohengrin."

Under Giuseppe Bamboschek's direction the two overtures were played with stirring effect and the "Lohengrin" excerpt was given with probably as much dramatic significance as a concert performance of it will permit. Orville Harrold represented *Lohengrin*; Marie Sundelius, *Elsa*; Julia Claussen, *Ortrud*; William Gustafson, *King Henry*; Louis Roza, *Telramund*, and Robert Leonhardt, the *King's Herald*.

Less satisfactory, because ill adapted for translation to the concert stage, was the "Parsifal" scene, in which the music of *Parsifal* was sung by Orville Harrold, that of *Gurnemanz* by Mr. Gustafson, and that of *Amfortas* by Mr. Leonhardt. The chorus distinguished itself by its fine singing in the "Lohengrin" act. H. J.

Orchestra Concerts of the Week in New York

[Continued from page 6]

of missionary zeal.

For the purposes of the introductory performance, the services of Julia Claussen, contralto, The St. Cecilia Club, Victor Harris, conductor; and the boys' choir of Father Finn's Paulist Choristers were enlisted. That the results were what they were was in no way a reflection on the participants, for there can be no questioning that the exposition of the work was an admirable one and that orchestra, soloist and chorus responded to every command of the magnetic Mengelberg, who extracted from the score every drop that savored of beauty. Mme. Claussen sang her empty and ungrateful solo smoothly and well. Excellent tone, balance and precision characterized the choral singing. The orchestra was mellow and sonorous, and a long trumpet solo, played behind the scenes by G. Heim, was but one of various individual achievements among the musicians worthy of special comment.

But the Symphony! It is the longest and the most feeble of the several Mahler works that have been thrust upon indifferent audiences in New York because conductors insist on regarding Mahler as a better composer than he was. There

is evident the same skill in instrumentation that has been noted in other Mahler symphonies, and the same lack of anything bordering on inspiration. There is the same prolixity, the same meandering from style to style, the same jumbling of folk music with grandiose flights, the same effort to be both naïve and ponderously philosophical. "Zarathustra" and "Des Knaben Wunderhorn" are two curiously contrary sources of inspiration.

The Symphony is in six sections, grouped in two parts. The first section, which alone lasts thirty-five minutes when played, is also the entire first part. It is drearily repetitive, with reminiscences of a dozen other composers, and with tunes and phrases that seem almost intentionally banal. In the score it is marked only with the words "Forcefully; with decision," but a summary which seems to have had Mahler's sanction ascribes to it something of a program, as follows: "Introduction; Awakening of Pan. Summer Enters. Procession of Bacchus." Yet Richard Strauss was reminded of "a vast army of workmen advancing to the Prater for the May feast!"

Subsequent movements are a Menuetto, fragile, characterless, which the summary referred to above describes as "What the flowers of the meadow tell me"; a Scherzo, which even more than the minuet makes one think of unimportant ballet music—"What the animals in the forest tell me"; a contralto solo, of mysterious intent but soporific effect, "What man tells me"; a choral section, "What the angels tell me"; and a concluding orchestral adagio—"What love tells me"—which begins euphoniously but is spun out to satiety.

To his friend, Mengelberg, Mahler confessed that he aimed in this symphony at an expression of his ideal of human brotherhood. What he achieved was as barren a work as New York has heard in many a day. Tuesday night there was plenty of applause—as there always is when Mengelberg conducts. O. T.

The Philadelphia Orchestra

Philadelphia Orchestra, Leopold Stokowski, conductor, Carnegie Hall, Feb. 28, evening. The program:

Symphony No. 5, C Minor.....Beethoven
Concerto Grosso, No. 1.....Handel
Passacaglia, C Minor.....Bach
(Orchestrated by Mr. Stokowski.)

The program of the seventh concert of the Philadelphia Orchestra at Carnegie Hall on Tuesday of last week opened with Beethoven's Fifth Symphony, which was given a performance notable primarily for beauty of tone. It was, on the whole, an authoritative reading that Conductor Stokowski offered, even though the effect of spontaneity was subordinated to over-meticulousness and a too rigid beat, and in the Scherzo delicacy was carried almost to inaudible extremes.

A number of exceptional interest to the habitual concert-goer was Handel's first Concerto Grosso for flutes, oboes, bassoons, strings and clavicembalo. Mr. Stokowski himself played the clavicembalo part on an instrument designed to reproduce as nearly as possible the tone of the instrument Handel had in mind, and conducted the performance at the same time. The work consisted of two gay, lilting movements separated by a more reflective mood and it was played in a manner that aptly vitalized the essentially quaint flavor of the music.

The Bach Passacaglia, known principally as an organ solo, though also as transcribed for the piano by Eugene d'Albert, was played on this occasion in the arrangement for orchestra made by Mr. Stokowski, who has intensified the noble beauty and dignity of the original work by bringing to the expression of it a greater richness of resource in color. This work, of a majestic grandeur of conception, has been happily described by the Philadelphia conductor as being in music what a great Gothic cathedral is in architecture. The performance was marked by fine breadth and an authoritative feeling for style, reaching an imposing climax at the end, where, however, in the crashing fortissimo chords the brasses were strained beyond the limits of tonal beauty. H. J.

Hofmann with Damrosch Forces

New York Symphony, Walter Damrosch, conductor; Josef Hofmann, pianist, soloist; Carnegie Hall, March 2, afternoon. The program:

Symphony No. 1, in C.....Beethoven
Symphony No. 6 (Pastoral).....Beethoven
Concerto No. 5, in E-Flat.....Beethoven
Mr. Hofmann.

Josef Hofmann's entralling playing of Beethoven's Emperor concerto lifted the

Thursday afternoon and Friday evening concerts of the Symphony Society into a place of prominence in the week's calendar. The Concerto had been played several times previously this season, but it is doubtful if any recent performance of it compared with Hofmann's in splendor of tone and beauty of line.

Thursday afternoon's concert marked the return of Walter Damrosch to the leadership of the orchestra, after ten weeks of "guest" conducting by Albert Coates. The all-Beethoven program was one to emphasize familiar merits of the orchestra rather than to proffer surprises or revelations. There was much applause for Mr. Damrosch, and the soloist was recalled to the platform many times to acknowledge approbation as wholehearted as it was protracted. O. T.

Siloti Plays for Young People

Concert, The New York Symphony, Walter Damrosch, conductor; Alexander Siloti, pianist, soloist; Carnegie Hall, March 4, afternoon. The program:

March from "Tannhäuser".....Wagner
Prize Song from "The Mastersingers".....Wagner
Concerto in D (Brandenburg Concerto No. 5) for Piano, Flute and Violin, with Accompaniment of String Orchestra.....J. S. Bach
Mr. Siloti.

Largo from Symphony, "From the New World".....Dvorak
Rhapsody No. 12.....Liszt
Mr. Siloti.

Rackoczy March.....Berlioz
The Young People's Concert of the New York Symphony given last Saturday afternoon marked Mr. Damrosch's resumption of the bâton in this series. The conductor expended rather more pains than usual on the comment preceding the numbers. The high light of the program was without doubt the Bach Concerto, which was played in an arrangement after the Bach-Society Edition by the pianist himself. The performance, in which Mr. Siloti was assisted by Gustave Tinlot, concertmaster, and George Barrère, was in moments one of great charm. R. M. K.

Damrosch Falls Back on Bach

New York Symphony Orchestra; Walter Damrosch, conductor, Alexander Siloti, assisting pianist; Aeolian Hall; March 5, afternoon. The program:

Symphony, "From the New World".....Dvorak
Brandenburg Concerto, No. 5.....Bach
"Iberia".....Debussy

The outstanding feature was undoubtedly the Bach Concerto, in which the audience took manifest joy. On it the flute, violin and piano, the latter replacing the harpsichord, constitute what in Bach's day was termed the "concertino," the small group of principal instruments, to which a "concerto grosso" of string instruments provides an accompaniment. With George Barrère as flautist, Gustave Tinlot as violinist and Alexander Siloti taking care of the piano part, the work was performed with a propulsive energy and a rhythmic incisiveness in the first and third movements and a sensitive responsiveness to the tender mood of the second, played by the solo group without accompaniment, that brought home vividly to the listener the striking vitality of the music, its melodic beauty and the range of sentiment it embodies.

The first movement of the Dvorak symphony was rather pallidly played, nor did the largo make its usual effect, but from the beginning of the Scherzo a change seemed to take place in the spirit of the performance and from then till the end of the work the music was played in a full-blooded manner that reached a brilliant climax. "Iberia," Debussy's tonal glorification of Spanish local color, was given effectively though without any great degree of atmosphere. H. J.

Three Musicians in Program at the Magna Chordia Chambers

Under the patronage of the Arts Assembly, Bruce Meade, violinist, gave a recital at the Magna Chordia Chambers Monday evening. He was assisted by Florence Hays Barbour at the piano, and Louise Bartlett Corlies, contralto. The violinist and pianist began the program with the first two movements of César Franck's Sonata in A. Mr. Meade's numbers included three by Wieniawski, the Rondo Capriccioso of Saint-Saëns and several transcriptions. In these he displayed talent and definite promise. Mrs. Corlies was heard in two groups of songs. About 200 persons were in attendance and applauded the performers. B. B.

OHIO TOWNS HOLD FIRST EISTEDDFOD

Fourteen Events Staged in
Unique Festival Which
Enlists Many Artists

By H. E. Hall

LIMA, OHIO, March 6.—Under the auspices of the Van Wert Civic Music Association, C. F. Kennedy, president; Mrs. M. H. Holbrook, vice-president; Hazel Gleason, secretary, and E. I. Antrim, treasurer, one of the first real Eisteddfods in this section of the country was held here, beginning Feb. 22.

The climax of the festival came on March 1, at the Strand Theater in Van Wert, which proved entirely inadequate in capacity for the crowd which desired to attend. On this day fourteen events were staged during the afternoon and evening sessions and surrounding towns were pitted against each other for honors. Of the fourteen events, Lima carried away four prizes, including the largest prize, \$100. This was in the mixed choir contest, when the chorus of fifty voices, under Supervisor Mark Evans of the public schools, sang Edward Broom's "Day Break." Van Wert with a chorus of forty voices won the male chorus prize, with Supervisor Davis of the public schools, conducting. The prize was \$50. The same town also won the women's chorus prize, of \$40, with an ensemble of forty voices. Venedocia's church choir, conducted by a young brother of Supervisor J. A. Breese of the Gomer and Elida High Schools, carried off the thirty-dollar prize in the fourth event, while Lima won the following event for mixed quartet, when the singers were Bertha Falk Callahan, soprano; Effie Hunt, contralto; R. W. Mikesell, tenor, and Don A. John, bass. The fine Welsh strain of Gomer's musicians proved successful, with the male quartet prize of \$16. Four of Lima's singers again were successful in the women's quartet contest when Mrs. Joseph Davison, Bertha Falk Callahan, Helen Bowers and Effie Hunt competed. Venedocia won the eighth contest, a duet for tenor and bass. A closely contested number was the contralto and soprano duet, which finally was awarded to Mrs. Joseph Davison and Helen Bowers. R. S. Hughes, baritone of Venedocia, won the next contest, while Conductor Breese of Venedocia easily captured the honors in the singing of O'Hara's "Give a Man a Horse He Can Ride." Ella Lugabine, contralto of Bluffton, won the contralto solo prize of \$10, awarded by the Morning Musicales of Van Wert. In the soprano class Mrs. Leiswanger of Bluffton carried off honors, though words of praise were accorded to Mrs. Davison by Dr. Daniel Protheroe of Chicago, the adjudicator. Marian Davis of Middlepoint carried off the final prize for her piano solo. Sixty contestants from Lima attended the competition, and among the visitors who attended this unique civic celebration were United States Secretary of Labor James J. Davis and Governor Davis. Ensemble singing was held throughout the week.

March Brings Tour for Norfleet Trio

The Norfleet Trio, which is made up of Catharine, Helen and Leeper Norfleet, will be heard during March in fourteen concerts which will take them through six States. After playing at Orlando, Fla., on March 2, they will go to Abington, Va., for a concert on March 6. They will then tour Texas with dates in Fort Worth, Austin and Dallas, where, besides an evening concert they will give a special children's matinee; Stamford and Stevenville. In Oklahoma they will appear at Ardmore; in Arkansas, at Fayetteville, and in Illinois, at Cairo. They will return to New York in time for several engagements beginning on April 5. For the present, the players are making their own bookings.

Lega Musicale Italiana Elects New Officers

At its recent meeting, the Lega Musicale Italiana, Inc., elected the following new officers for the year: Genaro Papi, president; Edoardo E. Truco, first vice-president; the Rev. F. Magliocco, second vice-president; Giovanni Martinelli, treasurer; Flaminio Pignoloni, secretary; Enrico Barraja, assistant secretary; Leo Stroppiana, financial secre-

tary; F. F. Coradetti, chairman of the meetings; Eugenio Fusco, assistant chairman. The advisory board is composed of Beniamino Gigli, Giulio Crimi, Riccardo Stracciari, Tito Schipa, Gennaro M. Curci, Edoardo Migliaccio, Giuseppe Bonfiglio, Giovanni Caggiano, Alberto Napoli, Ettore Sammarco, Salvatore Gentile and Pasquale Margarella. The comptrollers are Felice Ciampolini, Luigi Trucchi and Renato Crisi.

Novelties on Composers' Guild Program

A feature of the second concert of the International Composers' Guild, which will take place at the Greenwich Village Theater on Sunday evening, March 19, will be the first performance in America of the music of Nicholas Myaskovsky. Eva Gauthier will sing songs by him in a group with some songs of Stravinsky never heard in America to date. Five nations will be represented in the program, Russia by Myaskovsky and Stravinsky, France by Ravel, Schmitt and Delage, England by Bliss and Vaughan Williams, Hungary by Kodaly and America by Engel, Watts and Kramer. The artists interpreting the works will be Miss Gauthier, as mentioned above; Gustave Tinlot, violinist; Leroy Shield, pianist; Lawrence Strauss, tenor, and the members of the Chamber Music Art Society.

Honor the Pattersons with Reception

A reception and musicale were given in honor of Idelle Patterson, soprano, and her husband, A. Russ Patterson, voice teacher, by Antoinette Brody on the evening of March 5. Between 150 and 200 invited guests were present. An informal program brought forward Rose Dreeben, soprano, and Leo Bernstein, baritone, both of whom have been taught by Mr. Patterson. Mrs. Patterson closed the list with several arias and songs, and Mr. Patterson was the accompanist of the evening. Among the guests was Boris Levinson, Russian composer, whose "Russian Lullaby" is to be presented for the first time anywhere at Miss Patterson's Aeolian Hall recital on the evening of March 23.

Rachel Morton-Harris to Sing Schumann Cycle in Recital

Schumann's cycle, "Frauenliebe und Leben," will be the feature of Rachel Morton-Harris's song recital at the Town Hall on Wednesday evening, March 15, when this gifted singer will have the assistance at the piano of her teacher, Isidore Luckstone. Her program also includes French songs by Chausson, Paladilhe, Szule, Wachs and Fourdrain and English and American songs by John Powell, John Ireland, Eugene Goossens, Joseph Littau and Robert Terry.

Hughes Returns from South

The tour of the South from which Edwin Hughes, pianist, has just returned to New York, included appearances in the series presented by the Washington, D. C., Society of Fine Arts; at the Lucy Cobb Institute of Athens, Ga., and at the Randolph-Macon College of Lynchburg, Va. Leaving Lynchburg, Mr. Hughes went to Bristol to play at the Virginia Intermont College. He will make a tour of the extreme Southern States late in April.

Elizabeth Bonner Begins Western Tour

Her first recital appearances are being made this season by Elizabeth Bonner, a young contralto, who has sung with the Philadelphia Orchestra and who has recently gone under the management of Raoul Biais. She gave a successful recital at Jordan Hall in Boston on Feb. 23 and has now left for a short tour of the Middle West. Her appearances will include recitals at Cohan's Grand Opera House on March 5 and in the ballroom of the Hotel Statler on March 7, in Cleveland.

D'Alvarez to Sing in Honolulu on Way to Australia

Marguerite D'Alvarez, contralto, will give a concert in Honolulu on the afternoon of May 27, when she is en route to Australia. The steamer on which she and her assisting artists will be passengers will delay its departure in order to give time for a matinee concert. On May 18, when she sings at the Capitol Theater, in Vancouver, her concert will begin at the unusual hour of eleven in the evening. No hall large enough is available at the ordinary concert time. The following night, at midnight, she will sail for Honolulu.

COMPOSERS WIELD SOKOLOFF'S BATON

Bloch and Stillman-Kelley
Give Own Works—Friedman
Heard as Soloist

By Grace Goulder Izant

CLEVELAND, OHIO, March 4.—Ernest Bloch and Edgar Stillman-Kelley conducted their own compositions at the Cleveland Orchestra's concerts of March 2 and 6. Mr. Bloch, musical director of the Cleveland Institute of Music, presented his "Trois Poèmes Juifs," subtitled "Danse," "Rite" and "Cortège Funèbre," and Mr. Stillman-Kelley his "New England" Symphony. The soloist was Ignaz Friedman, who essayed the Tchaikovsky Concerto in B Flat Minor, with Arthur Shepherd, assistant conductor, leading. Both composers and Mr. Friedman were applauded tumultuously. The three men were recalled again and again, and at the conclusion, despite the unusual length of the program, the audience refused to leave the hall until the pianist gave two encores, notwithstanding the strict rule forbidding encores at symphony concerts.

Mr. Shepherd again led the orchestra at the popular concert Feb. 26. The program included excerpts from Rachmaninoff and Tchaikovsky symphonies, Nicolai's Overture to the "Merry Wives of Windsor" and Coleridge-Taylor's "Bamboula." The English baritone, John Barclay, made his initial appearance on a Cleveland platform and was warmly welcomed. He offered selections from Gounod and Massenet with the "Two Grenadiers" as a much appreciated encore.

Amelita Galli-Curci came to Cleveland, March 1, and packed Masonic Hall with an overflow audience that could not be entirely taken care of in the 400 extra seats arranged on the stage. The singer was in splendid spirits and from her first note she had the great audience with her in an enthusiasm that grew with each number. The program opened with Bononcini's old Italian song,

Feature Miss Jacobs in Musicale

The chief number of Helen DeWitt Jacobs, a young American violinist, at her recital in the ballroom of the Hotel Majestic on the evening of Feb. 28 was the Vieuxtemps Concerto in D Minor, in which she was cordially received. She also had shorter numbers by Kreisler-Sarasate, Mendelssohn-Lehmann and Jacob Gagna. Associated with her in the program were Mabel Cheney, contralto; V. Delov, baritone; Mabel Nash, lyric soprano; Vesta Hastings, pianist; Platon Brunoff, composer, and Marjorie E. Jacobs, accompanist.

European Engagements Claim Casini

Cities of the Middle West have been hearing Gutia Casini, 'cellist, prior to his appearance as soloist at the Metropolitan Opera House concert on the evening of March 12. After this concert he will sail for Europe to fill several dates which have been secured for him there and will return in the early fall. Mr. Casini, who was introduced to American audiences as assisting artist with Mme. Sembrich on tour in 1914, and who has also toured with Mary Garden and Frances Alda, has had a series of joint recitals this season with Marcella Craft, soprano, and Kathryn Meisle, contralto. His plans for next season include appearances with Mme. Alda and a recital at Aeolian Hall at which he will play several novelties.

Present Horace Johnson's Songs

At the performance of the Inter-Theater Arts, Inc., at the Art Center on the evening of Feb. 28, the musical part of the program consisted of two groups of songs by Horace Johnson, sung by Beatrice Bloom, soprano, and Myrtle Leonard, contralto. Miss Bloom was admirable in "The Three Cherry Trees," "Flames," and "Wings," to which she added as an encore "Night Clouds." In "When Pierrot Sings," "Thy Dark Hair" and "Dirge" Miss Leonard was well received and also encored, singing "The Pirate" as an extra. Mr. Johnson played the accompaniments to his songs and shared in the applause with his interpreters.

"Deh Piu a Me" and Haydn's "My Mother Bids Me Bind My Hair." Rimsky-Korsakoff's "Song of India" and a selection from Bizet's "Pearl Fishers" delighted her hearers particularly. The Shadow Song from "Dinorah" closed the formal program, but the singer was forced to give encores. She was also generous with encores throughout the program. In a group of English songs was "Autumn" by the Cleveland composer, James H. Rogers, who was in the audience. "Pierrot," by her accompanist and husband, Homer Samuels, won instant favor. Manuel Berenguer, flautist, played several numbers with Galli-Curci and two solos from Gaubert and Hue.

The seventh faculty reception of the Cleveland Institute of Music was given Feb. 25. The artists were Victor De Gomez, 'cellist with the Cleveland Orchestra, and Beryl Rubinstein.

Under the direction of the Northern Ohio Chapter, American Guild of Organists, Henry F. Anderson gave an organ recital Feb. 27, at Emmanuel Church, assisted by Sara Re Qua Vick.

A young member of the Cleveland Fortnightly Musical Club, Dorothy Radde, gave her senior recital Feb. 16, at the Oberlin Conservatory of Music, Oberlin, Ohio. She played the Grieg A Minor Concerto with orchestral accompaniment. She is accompanying the women's glee club of the college on its tour this month as soloist.

Jewish, Russian and English music was given at a concert Feb. 22, by the Young People's League of the Cleveland Jewish Center. The participants were Emma Lipp, pupil of Ernest Hutcheson; Samuel Salkin, Jacob Freed, both of the Cleveland Orchestra; Johann Cherlin, formerly with the Imperial Orchestra of Petrograd; Morris Lewlin and Mrs. George Heinz.

Douglas S. Moore lectured March 1, on "The Sonata" at the Cleveland Museum of Art, with Nathan Fryer at the piano. The same day Ernest Bloch gave a lecture at the Cleveland Institute of Music on his "Trois Poèmes Juifs."

Cora Chase and John Campbell Heard in People's Institute Concert

Cora Chase, soprano of the Metropolitan, and John Campbell, tenor, appeared in the fifteenth concert of the People's Institute Series at Cooper Union, New York, on Sunday evening, Feb. 26. Miss Chase sang arias by Bellini and songs by Donaudy, Sidney Homer and other composers. Mr. Campbell's contributions were from the works of Handel, Sibella, Burleigh and Borowski. The audience was enthusiastic.

Rubinstein Club Gives Private Concert

An artist who has not yet made his official New York debut was one of the two soloists to aid the chorus of the Rubinstein Club, Mrs. William Rogers Chapman, president, and Mr. Chapman, conductor, at the second private concert of its current season. Louis Dornay, tenor of Covent Garden, was received with favor in an aria from Massenet's "Le Cid," numbers by Rachmaninoff, Poldowski, Fourdrain, Liszt and Coleridge-Taylor and three Dutch folk-songs. Gabriel Engel, violinist, was applauded for his playing of Kreisler's "Tambourin Chinois," the Tartini-Kreisler Variations, his own setting of a Negro Spiritual and arrangement of the Schubert "Aller Seelen." Wieniawski's Scherzo Tarantelle and Sarasate's "Gypsy Aires." Ten numbers were given with good effect by the chorus of 150 voices, with Alice M. Shaw at the piano and Louis R. Dressler at the organ.

Miss Mertens Booked for Lectures

Several appearances have been booked for Alice Louise Mertens, contralto, in her original lecture-recitals on "The Evolution of Oratorio" and "Music of the Orient," the latter illustrated by both Oriental and Occidental composers. She had a New York engagement on March 7 and is to be heard in Brooklyn on March 18; Leonia, N. J., April 3; Mt. Vernon, N. Y., April 18, and Danbury, Conn., May 4.

Dr. Vogt a Visitor to New York

Dr. A. S. Vogt, who made Toronto famous for its Mendelssohn Choir, spent a few days in New York last week en route to Atlantic City, where he and Mrs. Vogt will spend a three weeks' vacation. Since giving up the Mendelssohn Choir Dr. Vogt has been director of the Toronto Conservatory of Music.

Via Wireless

St. Louis Symphony Broadcasts

KANSAS CITY, Mo., March 4.—Two concerts recently given here by the St. Louis Symphony were broadcasted by wireless telephone, through the apparatus of the Kansas City Star. The concert was heard as far north as Tacoma, Wash., and as far east as Cincinnati. The first program was conducted by Frederick Fischer, the assistant conductor, owing to the indisposition of Rudolph Ganz. The soloists were Mrs. George R. Cowden, soprano, and John Thompson of the Kansas City Conservatory faculty, pianist. The second concert, conducted by Mr. Ganz, was the occasion of a performance of Carl Busch's symphonic poem "Song of Chibabos," with the composer conducting. Electa Gifford, soprano, was the soloist; and the Brahms Concerto in A Minor was played by Michel Gusikoff, concertmaster, and H. Max Steindel, 'cellist. The orchestral program included Ravel's "La Valse."

Newark Concerts

NEWARK, N. J., March 4.—The Newark Police Band, Charles Biederman, conductor, gave a wireless concert from the Westinghouse station here on March 1. The program contained Suppé's "Poet and Peasant" Overture; excerpts from Wagner's "Tannhäuser," the Berceuse from "Jocelyn" and other numbers. The week also included recitals by Estelle Lieblich, soprano; Jeanne Kraft, soprano; Harriet van Emden, soprano, and the Sittig Trio, comprising Margaret Sittig, violinist; Edgar Sittig, 'cellist, and Frederick Sittig, pianist. P. G.

Schenectady Artists Heard

SCHENECTADY, N. Y., March 4.—A program of music, sent out from the General Electric Company's new broadcasting station WGY recently, was clearly received at distant points. It was possible to relay the music by regular telephone to New York City. The artists heard were Edward Rice, violinist; Earl Rice, pianist; Mrs. Ira Brownell, soprano; and the Aeolian Quartet, composed of William Curtin, Carl Jester, C. W. Shannon, and John A. Chapman. Artists participating in other concerts from the same station recently were Charlotte Board-Gilbert, soprano; Mrs. J. William Loane, pianist; Mrs. Richard A. Hutchins, contralto; Kolin Hager and James Crapp, baritones; and Joseph Derrick, pianist. Governor Nathan L. Miller was heard in an address.

R. G. W.

Chicago's Ether Recitals

CHICAGO, March 4.—Artists recently heard in radio recitals from the local station of the Westinghouse Electric Company include: Margaret Lester, soprano; Ora Padget Langer, contralto; Carl Craven, tenor; Mark Oster, baritone; Anne Hathaway and Ralph Michaelis, violinists; Anthony Dugo, cornetist, and Marian Chase Schaeffer and Rita Smith, disques. The accompanists for the programs were Blanch Bonn, Mrs. Charles Orchard, William Lester and Sallie Menkes.

Pittsburgh Programs

PITTSBURGH, Pa., March 4.—At the Pittsburgh Westinghouse station recitals were given by Pearl Crawford Van Orsdale, soprano; Maud Johnson Fisher, contralto; Lawrence C. Gibson, tenor; J. Fred Cutler, bass; Julius Glasser, violinist; Claudia Lucas Harris, reader, and the Orpheus Quartet. Adelaide Merrill Biddle was the director of the concert and the accompanist.

Albany "Listens In"

ALBANY, N. Y., March 4.—The first radio concert in Albany was given recently at the West Albany Y. M. C. A. The program comprised numbers by the Albany Quartet, comprising Howard Smith, Edgar S. Van Olinda, Edward L. Kellogg and Otto R. Mende. Mrs. Peter Schmidt, violinist, and LeRoy L. Pickett, baritone, were heard in a program broadcasted by the General Electric Company at Schenectady and distinctly heard by the audience at the West Albany Hall. Musical programs were also received from Newark, N. J., and Pittsburgh, Pa.

ARTISTS IN ROCHESTER

Erika Morini and Galli-Curci Play to Capacity Audiences

ROCHESTER, N. Y., March 4.—Erika Morini, violinist, was heard recently in recital in Convention Hall under the local management of V. W. Raymond. A large audience was very appreciative in its applause and the artist was compelled to add numerous extras to her program.

Mme. Galli-Curci, assisted by Manuel Berenguer, flautist, and Homer Samuels, accompanist, also scored a great success in concert in the same auditorium in the James E. Furlong series. The hall was packed to the doors.

Members of the Tuesday Musicales gave an interesting recital recently in the Genesee Valley Building. Those taking part were: Mary Conolly Prescott, pianist; Maisie Dana Hochstein, soprano, accompanied by Mrs. Myra Hermann Kellner; Bessie Wiedrich, violinist with Alice C. Wysard as accompanist; Esther Werber Stowe, contralto, with Lorimer Eschleman at the piano, and Mrs. Walter D. Brown who was heard in a duet with L. Curtis. Mrs. Hochstein also sang two Wagner arias. The program closed with the duet, "The Gypsies" by Brahms, sung by Mrs. Brown and Miss Curtis.

M. E. WILL.

America World's Music Center, Asserts Educator

The importance of America as a music center and the great part of the teacher was stressed in a recent address by Henry Morgenthau, delivered before 300 assistant principals of the New York schools at the Waldorf-Astoria recently. "Europe," he said, "for years has been sending her most enterprising and alert peoples to America. To-day New York, instead of some European capital, is the music center of the world. We do not have to send our students to Europe to learn art or music."

Browning Tours with Miss Mauret

On tour with Virginie Mauret, dancer, Mortimer Browning, pianist and accompanist, appeared in Akron, Ohio, on Feb. 7, and at Evansville, Lafayette and Bloomington, Ind., on Feb. 10, 14 and 15 respectively. Again with Miss Mauret, he appeared at the Selwyn Theater in New York on Feb. 24. On Feb. 26 he played at the Children's Theater of Greenwich Village. Earlier in the season he was heard in Irvington, N. Y.; Montclair, N. J., with Miss Mauret; New Rochelle, N. Y., as accompanist with Graham McNamee, baritone; Greensboro, N. C., as accompanist for Marie de Kyzer-Cumming, soprano, and at the Children's Theater in Greenwich Village, where he filled two other engagements as pianist.

E. Robert Schmitz to Visit Europe

For five weeks, beginning on June 15, E. Robert Schmitz will hold master classes in Chicago, and will then sail for Europe, and tour from August to the end of December. He will return to this country to fulfill his American engagements, which are being booked now for the period beginning January, 1923. Mr. Schmitz announces that on April 19 his contract for concert management with the Music League of America will be ended, and that from that date bookings will be arranged by the L. D. Bogue Concert Management.

Dixon to Make New York Début

A recital will be given at Town Hall on the afternoon of March 28 by Fred-eric Dixon, a young American pianist, who studied with Rafael Joseffy and lately with Fanny Bloomfield-Zeisler. Mr. Dixon attracted notice in his recent Chicago concert. In New York he will play works by Beethoven, MacDowell, Chopin, Liszt and Rachmaninoff.

April to Bring Tour for Jacobinoff

A coast-to-coast tour as a member of the Griffes Group has just been concluded by Sascha Jacobinoff, violinist. In April, Mr. Jacobinoff is to start on a tour of the Middle West and South on which he will be heard in solo recitals.

Gala Program Marks Opening of Eastman School at Rochester, N. Y.

ROCHESTER, N. Y., March 4.—The Eastman School of Music, including Kilbourn Hall, was formally opened on March 3 with a reception and recital. Fifteen hundred invited guests were present. A recital, given in Kilbourn Hall by the Kilbourn Quartet, provided an occasion to view the Hall, which is most beautiful, with its brown paneling, its tapestries and its cream-colored marble walls. In the audience, which included many musicians, and other notable persons, were Mr. Eastman; Dr. Rush Rhees, president of the University of Rochester; Milton Aborn and the entire faculty of the school.

The recital stage is decorated in the style of the Renaissance period. In this beautiful setting for chamber-music recitals, the Kilbourn Quartet, which consists of Arthur Hartman, first violin; Gerald Kunz, second violin; Samuel Belov, viola, and Gerald Maas, 'cello, opened its program with the Beethoven Quartet, Op. 18, No. 6, admirably played. Dr. Rhees in a few words then paid a tribute to Mr. Eastman and to the memory of Maria Kilbourn Eastman, the mother of the school's founder, whose portrait had a place of honor on the stage. He summed up the opportunities for musical education to be found at the school. "Far more important in this en-

terprise than the mere training of talented students," he said, "is the broad thought behind this great work, which aims to build up an appreciation of music in this community, to make known to the multitude what music offers in real enjoyment."

The other number on the program was Sinding's Piano Quintet, Op. 5, in which Alf Klingenberg, director of the school, played the piano part. The colorful composition, with its quick changes of mood, was given a performance of verve and distinction. Mr. Klingenberg's playing of the piano part being especially notable for its brilliance and fine dynamic balance. The composer, who was in the audience, was called to the stage to share in the applause. The program of the recital included the reading of a poem, "Kilbourn Hall," by John R. Slater of the University of Rochester faculty.

After the recital the audience was conducted through the building to inspect its excellent equipment. In the beautiful second-floor corridor, with its marble columns, an exhibition of paintings, loaned by the Memorial Art Gallery, was to be seen. A thousand more persons were invited to view the school and Kilbourn Hall on the evening of March 4. The school was inspected by the workers who had taken part in the construction of the buildings and their friends on March 6.

MARY ERTZ WILL.

Victor Massé Work Announced for Production in New York

Victor Massé's comic opera "Galathée" will be produced on Sunday afternoon, March 12, at the Longacre Theater, when Eva Leoni, coloratura soprano, will appear in the title-rôle. This opera has been enthusiastically greeted when frequently presented abroad in the repertoire of the Opéra Comique, and for this production Miss Leoni has translated the lyrics into English.

Michael Navareff, the baritone formerly with the Chicago Opera Association, is cast as *Pygmalion*. The tenor part of *Ganymede*, the slave, is to be sustained by Carlo Corelli. The other comic-tenor rôle, that of the merchant *Midas*, will be taken by Mario Pagano, who is well known as a member of excellent companies of Naples and Nice. A chorus of well-trained voices, selected principally from the Metropolitan Opera Company, has been retained to sing the ensembles. There will also be a ballet of twelve Grecian dancers. M. Bergé will lead the orchestra. The stage effects have been designed by Luglio Albertieri.

Marcella Craft Plans for Next Season

Unfamiliar numbers by Americans and Europeans are to be featured by Marcella Craft, soprano, in her programs next season. Among the American composers whose work she will present are William Arms Fisher, Winter Watts, Harriet Ware, Emil Polak and A. Walter Kramer; among the Europeans, Si-bella, Wolf-Ferrari, Zandonai and Guagni, who will be represented with novelties; and of the Germans, Brahms, Suchér, Boese, Lessmann and Heitsch. Miss Craft has already been booked for recitals of her own and in combination with Kathryn Meisle, contralto, sometimes with the assistance of Gutia Casini, 'cellist, and sometimes with that of Vera Barstow, violinist.

Huberman Preparing Novelties

Bronislaw Huberman is preparing several novelties for violin for his festival appearances. Among them are Respighi's Sonata for piano and violin, which he presented for the first time in America at his third New York recital; a Sonata by John Ireland, Vincent d'Indy's rarely played violin Sonata, and an elaborate work, new to America, for violin and orchestra, by Taneieff, which Mr. Huberman considers one of the finest works for violin of recent times.

Drake to Manage Judson House

Judson House, American tenor, will go under the management of Charles N. Drake next season. Mr. House has been soloist at the Worcester, Mass., festival in four successive years. He was re-

cently heard with the New York Oratorio Society in "The Messiah" and has just been booked for an appearance at the Charlotte, N. C., festival, which will be held early in May. He has also been engaged for the rôle of *Ferrando* in Mozart's "Cosi Fan Tutte," which William Wade Hinshaw is to send on tour next fall.

Balalaika Orchestra Heard with "Bavu"

The production of "Bavu," which opened at Earl Carroll's Theater on Feb. 25, has a special musical attraction in the Russian Balalaika Orchestra, which plays during the entr'actes. This organization, which was brought out under the management of Sunia S. Samuels, at first as a concert attraction at Carnegie, Aeolian and other halls, later appeared in vaudeville and has since been associated with the stage productions of "Redemption," "The Brothers Karamazoff," "The Right to Happiness" and "The Russian Isba."

Cecil Arden Presents Silberta Song

With the composer at the piano, Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, sang Rhéa Silberta's "Yom Kippur" at the concert for the Jewish War Relief at the Brooklyn Academy of Music on the afternoon of Feb. 19. Miss Arden was recalled several times for her singing of this number. She also gave the Buzzi-Peccia arrangement of the aria from Puccini's "Edgar," and her extras were "Eli, Eli" and Valverde's "Clavelitos."

Beebe Ensemble to Be Managed by Drake

The New York Chamber Music Society, which was founded seven years ago by Carolyn Beebe, will be under the management of Charles N. Drake next season. This spring the organization is to make a tour of New England, New York and Ohio cities and will have three Canadian appearances. A six weeks' tour is now being booked for next fall. For the strings and wood-winds, the ensemble has solo players from the New York Philharmonic. With the close of the Philharmonic's New York season in the spring of 1923, Miss Beebe and her associates will again go on the road.

Music at Capitol Theater

The musical program presented at the Capitol Theater, New York, in the week beginning Feb. 28 included the "Tannhäuser" Overture by the orchestra, conducted by Erno Rapee; Chopin's "Valse Minuet," danced by Miss Gambarelli; Carrie Jacobs-Bond's "A Perfect Day," sung by William Robyn, tenor; the Mazurka from Delibes' "Coppelia," danced by Alexander Oumansky and Doris Niles, and Liszt's "Hungarian Fantasy," played by Lilly Kovacs, pianist.

Wedding Music of Britain's Princess Includes Chant by T. Tertius Noble

Setting of Sixty-Second Psalm by New York Organist Sung at Abbey Nuptials—British and French Composers, and Mendelssohn, Represented on Program—Plan to Repeat Musical Portion of Ceremony

AMONG the musical portions of the service sung at the wedding of Princess Mary of Great Britain to Viscount Lascelles in Westminster Abbey on Feb. 28, was a chant composed thirty-four years ago by T. Tertius Noble, organist of St. Thomas Church, New York. The work was written as a setting of the Sixty-second Psalm when the composer was a student of seventeen at the Royal College of Music, under Sir Walter Parratt, then organist to Queen Victoria. Princess Mary is said to have first heard the melody in her childhood in the Royal Chapel at Windsor, where it has been regularly used when the particular psalm occurred in the service. It is said to have been included in the wedding music at the Princess' request.

The music incidental to the ceremony was exclusively by British and French composers, save for the Mendelssohn "Wedding March," according to a copy-right dispatch to the New York Herald, performed after the ceremony at the request of the Princess and her husband. As the wedding procession, headed by the dean of the Abbey, moved up the great aisle to the altar, where the Archbishops of Canterbury and York waited, the choir boys sang the hymn "Lead Us, Heavenly Father." As the bride and bridegroom descended the chancel steps and moved toward the west door of the Abbey, the "Bridal March" from Gounod's "Romeo et Juliette" was played. The ceremony

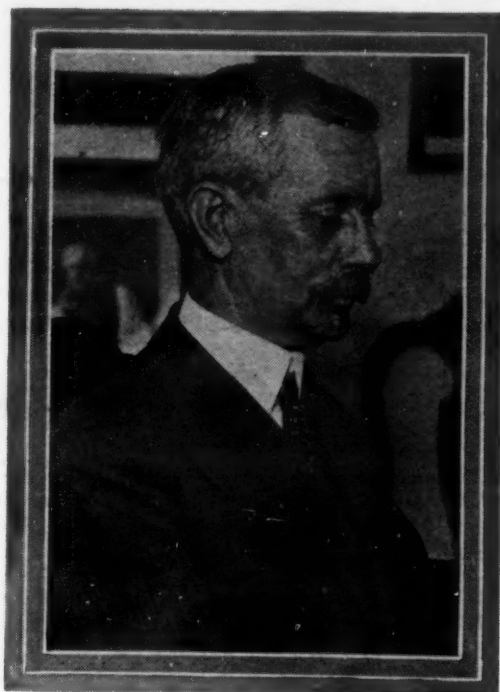


Photo by Keystone View Co.

T. Tertius Noble, Organist of St. Thomas Church, New York, and Well-Known Composer

ended with the singing of the hymn "Praise, My Soul, the King of Heaven," followed by Stainer's "Seven-fold Amen." The choirs of the Abbey and of the Royal Chapel participated. A great crowd, which had gathered outside Buckingham Palace for the return of the wedding party, cheered and sang the national anthem when the Princess and Viscount Lascelles appeared for a moment among the guests on one of the balconies. Arrangements were made to repeat in a fortnight the musical program given at Westminster Abbey.

Books Quartet of Anderson Artists

A quartet of artists has been engaged from Walter Anderson of New York,

for an appearance on April 29 in the Handel festival in Allentown, Pa., under the auspices of the Handel and Haydn Society, of which William Rees is the musical director. They are Jeannette Vreeland, soprano; Mildred Bryars, contralto; Charles Troxell, tenor, and Frank Cuthbert, bass. Miss Vreeland and Mr. Cuthbert have also been booked to sing in Dudley Buck's "Light of Asia" with the Waterbury, Conn., Choral Society, Isaac B. Clark, musical director, on May 23.

HARVARD AGAIN WINS GLEE CLUB CONTEST

Yale Second in Competition for Intercollegiate Cup

Singers of the Harvard Glee Club again won the silver cup offered by the University Glee Club of New York in the annual Intercollegiate contest held in Carnegie Hall on March 4, when ten University Glee Clubs took part before a large audience. The Harvard Club won the contest on the same score by which it gained the prize last year, a record of 289 out of the possible 300 points. The judges were Walter Damrosch, who announced the result of the contest; Henry Hadley and George W. Chadwick. To the Yale organization the judges awarded the second place and honorable mention with a score of 266 points. Princeton and Dartmouth followed closely behind and the other six competitors, Amherst, Columbia, New York University, Penn State, University of Pennsylvania and Wesleyan were not far behind. New York University and Wesleyan were newcomers in the contest, which has been an annual affair for some years.

The points considered in judging the contest were tone, diction, ensemble, interpretation and pitch. Each judge kept a separate score and the results were compared at the program's close.

It is doubtful whether better singing has graced the contests on previous oc-

casions. All ten clubs sang excellently. The contest was arranged in three parts, opening with a "light song" by each of the clubs. Then followed the prize song "King Charles" by Bantock. The contest closed by the singing of one college song by each of the clubs.

In the first group Harvard sang Thomas Morley's "Dainty, Fine Sweet Nymph" and Yale, "The Hand Organ Man" of Othegraven. The latter is a realistic composition sung in the form of a round and possessing great charm. It was excellently sung. In the same group the Columbia Club distinguished itself in Gounod's "Salutaris Hostia" and the Princeton organization did some fine singing in the old English "John Peel." Penn State sang Buck's "On the Sea"; Pennsylvania University, an old song by Praetorius; Wesleyan, Buck's "In Absence"; New York University, Haydn's Serenade, and Dartmouth, Bulard's "The Winter Song."

In the group following the prize song Harvard sang "Up the Street," one of the University's most popular songs and the Yale Club gave an impressive performance of "Mother of Men." Princeton sang "Old Nassau"; Amherst, its famous "Lord Geoffrey Amherst," and the other clubs also presented college songs.

The University Glee Club of New York, donor of the cup and one of the largest organizations of male voices in the country, sang a group of three songs under the baton of its leader, Dr. Arthur C. Woodruff. These were Hadley's "Song of the Marching Men," an arrangement of a Brahms Lullaby and Rogers' "Bedouin Love Song."

Mr. Damrosch in announcing the decision of the judges made brief comment on the purposes of the contest and the success which has crowned the efforts of American universities to bring college musical organizations to a high standard.

The evening closed with the singing of an old Dutch "Prayer of Thanksgiving," arranged by Kremser, in which all the assembled clubs joined. The number was magnificently sung by more than four hundred voices.

Plans have already been begun for the contest of 1923 and the choice of songs by each club must be registered with the committee in charge before Dec. 1, 1922.

L. B.

"A VOICE OF NOBLE QUALITY."—H. E. KREHBIEL, *New York Tribune*.

MARJORIE SQUIRES

CONTRALTO

NEW YORK PRESS COMMENTS

"She has a voice of true contralto quality of beauty, richness and powerful sonority, which she controls with an intelligent mastery of the technique of the art and uses with a very considerable skill and insight. Her singing was of a sort that gave great pleasure in an interesting and discriminating program."—RICHARD ALDRICH, *New York Times*.

"Has a superb equipment—a voice of noble quality, great volume, vibrant vitality, commendable equableness and ample range; breathing apparatus ample and obedient; earnestness, intelligence."—H. E. KREHBIEL, *New York Tribune*.

"Belongs to the little company of heroic contraltos, equipped with a voice of noble proportions and a temperament which is sensitive to the qualities of songs of widely varied moods."—*New York Herald*.

"To a large dramatic voice with ringing, trumpeting high notes, Miss Squires adds interpretive ability."—*New York Telegram*.

"The feature and surprise—they come so seldom—of Saturday's recitals was that of Marjorie Squires, a young American, who sang in Town Hall in the afternoon. A charming programme, charmingly sung, in a voice far above the usual run of newcomers, both in the material and finish, made listening a pleasure."—*New York Sun*.

Available for Oratorios and Recitals

S. HUOK

Aeolian Hall, New York



Chicagoans Give Philadelphia Kaleidoscopic Week

Visiting Opera Forces Present Stirring Series of Performances, Opening with "Tannhäuser"—"Salome" Has Brilliant Revival—"Juggler of Notre Dame," "Roméo et Juliette," "Pelléas," "Monna Vanna" and "Jewels of Madonna" Also on List—Jeritza Heard in "Tosca"—Stokowski Introduces Stravinsky's "Sacre du Printemps"

By HENRY T. CRAVEN

PHILADELPHIA, March 6.—An extraordinarily brilliant repertoire by the Chicago Opera Company; the first glimpse and hearing of Jeritza's *Tosca* and the première here of Stravinsky's suite, "Le Sacre du Printemps," imposed irresistible claims upon the interest and patronage of Philadelphia music lovers last week. In its operatic aspects the situation recalled the enlivening epoch of Oscar Hammerstein and competition proved the reverse of a sedative.

Mr. Gatti-Casazza was ready with his electrifying new lyric actress when the resourceful and untiring Mary Garden presented herself as the passionate daughter of *Herodias* to the accompaniment of Richard Strauss' once revolutionary score. More than 4000 persons attended the revival of "Salome" at the Metropolitan Opera House on Tuesday evening, while a lesser number tested the capacity of the smaller auditorium at the Academy of Music.

As in the past, it was demonstrated that Philadelphians will respond enthusiastically to the most potent attractions in musical stage art and that overproduction need not be feared so long as a high standard of quality is maintained.

The Chicago Company's first visit to this city in three years was introduced at the uptown Metropolitan with the first professional performance of "Tannhäuser" submitted here since the war. Earlier in the season the Philadelphia Operatic Society had won new laurels with a distinctly creditable presentation of this formerly "standard" opera. The German text was restored, the best traditions of the work were sustained and some of its most irritating conventionalities courageously renounced. The performance was one of compelling lyric eloquence, with effective dramatic intensity and staged with admirable taste.

The cast included Rosa Raisa—most of whose assured reputation has been gained since her last appearances here when she was a newcomer of the Campanini régime—as *Elizabeth*, the superb baritone, Joseph Schwarz, as *Wolfram*, and the ingratiating Cyrena van Gordon as *Venus*. Richard Schubert was an interesting *Tannhäuser*, especially in his histrionic attributes, but vocally he appeared somewhat overburdened by his exacting rôle.

Foremost lyric honors unquestionably went to Mr. Schwarz, whose interpretation of the "Evening Star" romance touched new heights of poetic allurements, and to the two feminine principals who sang with impressive freedom of tone and exhibited the keenest dramatic sensibilities. There was a delightful and fresh voiced *Shepherd* in Margery Maxwell.

Other subordinate rôles were assumed by Edouard Cotreuil, who was the *Landgraf*; Defrere, Dua, Nicola and Mojica. Nothing of the sensual significance of the Venusberg episode was lost in a pictorially beautiful and legitimately daring presentation of impassioned blandishments. Angelo Ferrari conducted.

Revival of "Salome"

The Philadelphia reception of "Salome" has ever been refreshingly free from cant. Efforts to ban the local première of the Strauss work thirteen years ago proved abortive and narrow censoriousness gained no new impetus this season. Obviously an authentic public desire existed for a revival of this balefully beautiful music play, although of course a certain proportion of shallow sensationalists who attended the performance were, as usual, mystified and disappointed by the exhibit.

The maleficent intensity and sweep of Miss Garden's incarnation of the daughter of *Herodias*, as conceived by Oscar Wilde, is unchanged after the lapse of nearly a decade and a half. The portrait

is enriched with new subtleties of detail, but it remains the sublimation of neurotic passion, throbbing with an exotic and sinister power.

Its musical appeal is enhanced by Miss Garden's somewhat surprising development of her own vocal resources, once regarded as regrettably limited. Every one of the four parts which she interpreted last week were infinitely better sung than on her previous appearances here in these rôles. And from the dramatic standpoint, she is still unique upon the operatic stage, adorning it with qualities closely akin to inextinguishable genius.

There was a new and satisfactory *Herod* in Riccardo Martin. Hector Dufranne was the incomparable *John* of cherished memory, a heroic and minatory symbol of continence in a carnival of headlong degeneracy. With excellent vocal assets Eleanor Reynolds was a somewhat colorless *Herodias*. José Mojica was a glamorous *Narraboth*. The five disputatious Jews were impersonated by Mojica, Oliviero, Dua, Derman and Defrere, and Irene Pavloska was the *Page*. Giorgio Polacco conducted masterfully. His performance was at once profound and inspired by a magnificent grasp of the surge and opulence of the phenomenal score. It may be said of this music, however, that time has effected its familiar process of simplification. Its dissonances fell upon ears which were acquainted with Schönberg, Stravinsky and Erik Satie.

Jeritza as "Tosca"

While the tumultuousness and terror of "Salome" stirred its auditors at one opera house, at another, upon the same evening, a fascinated assembly succumbed uncompromisingly to the spell of Marie Jeritza as she sang of love and art. In its moving pathos and tender beauty the "Vissi d'Arte" of "Tosca" was all that had been heralded. But this was by no means an isolated merit of the performance. It is indisputable that Mme. Jeritza's impersonation of the Sardou-Puccini heroine is one of the most touching and dramatic in the history of the opera. To find analogy for her histrionism one must revert to Milka Ternina, creator of the title rôle in this country. But the blonde *Tosca* of Marie Jeritza combines the visual loveliness of Emma Eames with the dramatic and subjective endowment of the German soprano. The latest *Tosca* succeeded as have few of her antecedents in the part in lifting an ingenious melodrama to the plane of thrilling tragedy. She was ably assisted by the undimmed Scotti as *Scarpia* and by Orville Harrold, in capital voice, as *Mario*. For the first time in this city Giuseppe Bamboschek conducted. He left none of the unflagging effectiveness of the score undisclosed.

Mary Garden in "The Juggler"

As a contrast in virtuosity, few metamorphoses in opera could have been more striking than was Mary Garden's essay into naïveté and spiritual simplicity as embodied in her realization of *The Juggler of Notre Dame*, in the opera of that name given at the Metropolitan on Wednesday. Her wistful *Jean* is incomparable, a fact capable of statistical proof in her record of the absolute monopoly of this rôle on the American stage. The Massenet work, representing the composer in the most congenial environment of theme, was charmingly performed by such sterling coadjutors of the star as Edouard Cotreuil as the *Prior*; Octave Dua, as the *Monk Poet*; Virgilio Lazzari as the *Monk Painter*; Constantin Nicolay as the *Monk Sculptor*; Desire Defrere as the *Monk Musician*, and Hector Dufranne as *Boniface*. Polacco again conducted.

A delicious appendix to the little music play was the one act ballet, "La Fête à Robinson." The work, brilliantly danced, was conducted by its composer, Gabriel Grovlez. Musically it is pleasing, but somewhat reminiscent of Delibes.

"Roméo et Juliette," on Thursday evening, brought forward Lucien Muratore,

rightly regarded as one of the most gifted tenors of the period. There were moments of intensity when this splendid artist revealed something of the strain of his recent illness, but on the whole his performance was a romantic and lyric masterpiece. The *Juliette* of Edith Mason was vocally lustrous and pictorially enchanting. Margery Maxwell was a winsome *Stephano*. Other parts were well given by Dufranne, the *Capulet*; Cotreuil, the *Friar Lawrence*; Maria Claessens, *Defrere*, Dua, Nicolay and Cival. Polacco directed the melodious Gounod score.

"Pelléas" Climax of Week

Commendatory epithets are as ever impoverished by the unforgettable *Melisande*—inoubliable was Debussy's word—of Mary Garden. Nothing in her galaxy of portraits touches this dream world incarnation of impalpable poetry and mysticism. The combination of Maeterlinck, Debussy and Miss Garden is altogether matchless and leaves the witness of such artistry bankrupt of superlatives. Of inexpressible witchery is this essay into 'tween world loveliness on Friday night. There was a new *Pelléas* in Alfred Maguenat, who accented, perhaps, a trifle unduly the conventionally romantic temptations of the rôle.

But it is hypercritical to seek flaws in the necromancy of this production. Miss Garden is transcendently exquisite in her characterization. Hector Dufranne is still an unrivaled figure of unearthly doom. In the richly welcome revival Cotreuil was the *Arkel*; Melba Goodman, a poignantly affecting *Littel Yniold*, and Maria Claessens a stately *Genevieve*. Polacco affectionately illumined the subtle profundities of Debussy's miraculous score. The unfailing hand of stage director Cini, who supervised the first American production of "Pelléas et Melisande" for Oscar Hammerstein, was displayed in the supreme fitness of pictures, lighting and grouping.

"Monna Vanna," a music drama which wears well and displays the talent of Henri Fevrier at its best, was the concluding offering of the stimulating week of Chicago opera. Miss Garden and Lucien Muratore were resplendent in the leading rôles, the scene in *Prinzivalle's* tent providing perhaps the climax of dramatic lyricism of the engagement. At the close of act two Muratore was repeatedly called before the footlights to acknowledge the enthusiasm of a rapturously aroused audience. Georges Baklanoff was sonorous *Guido*, and Cotreuil, the *Marco*. Polacco presided over the conductor's desk.

An adequate performance of "The Jewels of the Madonna," with Raisa, Rimini and Forrest Lamont in the cast, was given at the Saturday matinée.

"Sacre du Printemps"

Leopold Stokowski obviously delights in exploiting the aggressive modernism of Igor Stravinsky. New tribute to this Russian composer was paid in the Philadelphia orchestra concerts of Friday afternoon and Saturday evening in the Academy of Music. The conspicuous feature was the suite, devised from the Stravinsky pantomime ballet, "Le Sacre du Printemps," which provoked storms of political controversy when produced in Paris in 1913. As a program piece, the difficulties of appraising the work are unquestionably increased, and without the explanation, which Mr. Stokowski endeavored to supply in some introductory remarks, it is doubtful that the composer's purpose, the expression of the reactions of nature from a cosmic aspect, would be intelligible.

As a feat in instrumentation, and in its employment of the resources of the modern orchestra, the score, however, is notable. Melody is not invariably sacrificed to recondite intentions and there are passages the meaning of which would unquestionably become more apparent on further hearings. The suite is divided into two parts, the first with seven divisions; the last with six.

Ernest Schelling, the soloist, submitted his *Fantastic Suite* for piano and orchestra, a sane and musicianly work in three movements, with a skilfully constructed finale introducing and developing "Dixie," "The Old Folks at Home" and "Yankee Doodle." The venture is effective and happily unmarred from banality or a too flagrant striving after tawdry effects. The interpreter played with his accustomed assured technique and satisfying clarity of tone.

The concluding numbers were the "Entrance of the Gods into Valhalla" from "Das Rheingold." The "Waldweben," from "Siegfried," and "Siegfried's Rhine Journey," from "Die Gotterdammerung."

HEAR KREISLER IN BALTIMORE RECITAL

Arturo Bonucci Presented in Peabody Series—Students Give Dance-Drama

By F. C. Bornschein

BALTIMORE, March 4.—Fritz Kreisler was heard in recital at the Lyric on Feb. 28 before one of the largest audiences ever assembled at the hall. The violinist presented the Beethoven "Kreutzer" Sonata and the Mendelssohn Concerto in his inimitable style. After this a group of the artist's transcriptions and Dawes' "Melody" were given. Carl Lamson was at the piano. The recital was given under the management of Mrs. Wilson Greene.

Arturo Bonucci, 'cellist, with Frank Bibb, member of the faculty at the Peabody Conservatory of Music, at the piano, gave the seventeenth recital of the Peabody series on March 3. César Frank's Sonata, in its adapted form for 'cello, was played with distinction by the artists. The youthful 'cellist's glowing tone deserved the full applause that was given. Encores were added to the attractive program.

Loraine Wyman, soprano, and Doris Fielding Reid, pianist, were heard in joint-recital, under the management of the W. A. Albaugh Concert Bureau, at the Little Lyric, on March 2. Miss Wyman's charming personality pervaded her song interpretations, which met with instant approval. Miss Reid is a Baltimore musician whose playing shows artistic promise.

"Orpheus and Eurydice," a pantomime to Gluck's music, in an adaptation of the myth made by May Garrettson Evans, was excellently produced by the students of various departments of the Peabody Conservatory of Music recently. The effectiveness of this product of co-operative student life shows a condition of activity and growth in art at the Conservatory which will be reflected in the cultural taste of the community. Skill marked every phase of the productions, the pantomime—of the principals, the choir, the ballet, the orchestra, all combined in an impressive interpretation of the beautiful Greek myth to which the Gluck music lent noble dignity. The training of the chorus by Virginia Blackhead showed especially commendable results. Franz Bornschein conducted the orchestra; Ruth Lemmert and Gertrude Colburn were in charge of the eurythmic and ballet groups; Hilda Bergner was stage manager, and Helene Hedian, designer of the costumes and properties. An interesting musical interpolation was "The Hymn to Apollo," an example of ancient Greek music with its peculiar modal tones. The unison effect of organ, chorus and orchestra during the performance of the ballet produced an effect of spiritual exaltation.

Marion Lovell Sings in Providence

PROVIDENCE, R. I., March 4.—Marion Lovell, coloratura soprano of New York, made a successful appearance here on Feb. 25 in the final concert of the series presented by the Providence Journal and E. F. Albee. Miss Lovell's singing pleased a capacity audience at the large Albee Theater. A Swiss Echo Song and the aria from "Dinorah" displayed her flexible technique. Beatrice Warden of Providence was an able accompanist. Miss Lovell will be heard here again on April 21, when she will be soloist with the Masonic Choir at the Opera House.

ST. LOUIS FORCES IN BRILLIANT CONCERT

Visitors Add to Events of Full Week—Local Musicians Appear

By H. W. Cost

ST. LOUIS, March 4.—For the thirteenth pair of Symphony concerts, Rudolph Ganz prepared, and played yesterday, one of the most enjoyable programs of the season. The works selected gave particular opportunities to the string choirs to show their excellent qualities. After the Overture to "The Barber of Seville," Mr. Ganz fairly outdid his previous best by the manner in which he took the orchestra through Rimsky-Korsakoff's "Scheherazade." The high lights and shadows were treated with fine skill. Michel Gusikoff's violin was never heard to better advantage than in the solo phrases of the suite, played most delicately. The brasses were just right in their tonal balance. Other works have been given spirited performances, but none to equal this. "The Swan of Tuonela" by Sibelius was the other orchestral piece.

The orchestra provided a perfect accompaniment for Guy Maier and Lee Pattison, who made their initial bow to St. Louis in the Mozart Concerto for Two Pianos, in E Flat. The delicacy of their playing completely won the audience. Such unity of purpose transcended any similar performance heard here before. In addition to the Mozart Concerto, played here for the first time, they presented Arnold Bax's "Moy Mell," Saint-Saëns' Scherzo and an Arensky Valse. The two pianists achieved a decided triumph.

Jascha Heifetz, violinist, gave a program before a good sized audience at the Odeon on Tuesday night. The concert was under Arthur J. Gaines' management. Heifetz played the Bruch Concerto in G Minor and the Saint-Saëns Rondo Capriccioso with great facility and skill. The program also included an air from "Eugene Onegin," a transcription by Auer, a Tchaikovsky Valse, "Perpetuo Mobile" by Ries, the Prize Song from "Die Meistersinger" and the "Introduction and Tarantelle" by Sarasate. With the exception of the last two, these numbers were quite unfamiliar and this coupled with a seeming indifference in attitude on the part of the performer served to dampen the ardor of the audience. He gave only two extras. His accompaniments were admirably played by Sam Chotzinoff.

In the first recital devoted exclusively to the harp given here by an artist of celebrity, Alberto Salvi charmed an audience at the Odeon last Saturday night, appearing in Elizabeth Cueny's People's Course. He gave a diversified program which included several very attractive Debussy numbers and several of his own compositions, which also proved most attractive. He was cordially received and was obliged to concede several extras.

Alma Peterson, soprano, and Michel Gusikoff, violinist, shared honors at a concert last Monday night at the Odeon for the benefit of the Daughters of Veterans of the Civil War. Inadequate announcement of the event was the cause of a small attendance. Miss Peterson, who has appeared here several times, was in fine voice and her numbers were popular and pleasing. Gusikoff was in his usual fine trim and performed several groups most creditably. His "Hymn to the Sun" was full of vibrant tone. Mrs. David Kreighaber accompanied.

Last Sunday's "Pop" concert was made especially enjoyable by the appearance as soloist of Willard McGregor, a young pianist of this city. He is the star pupil of Leo C. Miller and has also studied with Mr. Ganz. His handling of the first movement of the Tchaikovsky Concerto No. 1 was thoroughly creditable and it was played with much power and assurance. Technically, and by virtue of the fine tone evoked, his was a distinguished performance. Beethoven's Overture to "Egmont," the two Intermezzi from "The Jewels of the Madonna," Pierné's "Serenade," Chaminade's "Scarf Dance," Komzak's Valse, "The Girls of Baden," and H. H. Hanson's Symphonic Rhapsody, the last played for the first time, completed the program. Mr. Hansen's work is of lyric quality with its several themes nicely worked out. Mr. Ganz added several extras.

The Illinois University Concert Band of 100 pieces was heard in concert at

the Odeon on Wednesday evening before a big audience. It was a treat to hear these students present a program made up principally of classical numbers, interspersed with stirring march numbers and a few amusing "student specialties." Saint-Saëns' Symphonic Poem, "Phaeton," Wagner's "Faust" Overture and a Concertina by Weber, played by four solo clarinets were among the principal numbers. Albert A. Harding, conductor, is responsible for the excellent work

TO PROMOTE MUSIC IN PHILADELPHIA

Prominent Citizens Are Elected as Officers of Music League

By W. R. Murphy

PHILADELPHIA, March 4.—The Philadelphia Music League, which was established at a meeting in the City Hall earlier in the year, completed its organization yesterday at a meeting in the hall of the Chamber of Commerce. The League's purpose is to consolidate all musical enterprises and activities of the city, to promote musical evangelization and in general to act as a clearing house for affairs musical. The projectors of "Philadelphia Music Week" designed to drive home intensively to all the city the value of music in the individual's life and its importance in community culture, have turned over that interesting enterprise to the League, which will undertake the work of promotion through the combined facilities of all the institutions and organizations at its command. The week of April 30 has been decided upon for this big task of musical promotion. A series of noonday concerts, free to the public, will be held in the principal theatres of the city, as one feature of the week. Letters were read at yesterday's meeting from the management of Keith's and the Stanley, offering the use of these houses for the work of the League during "Music Week." The League also decided to take up the matter of a "State Song" for Pennsylvania.

Mayor J. Hampton Moore, who has been exceedingly friendly to the work of the League, was elected honorary president at the election of a permanent Board of Officers. John F. Braun, president of the Art Alliance and a member of the directorate of the Philadelphia Orchestra, was elected acting president. The vice-presidents elected are Mrs. J. S. W. Holton, Philadelphia Music Club, Mrs. Edwin B. Garrigues, president Matinee Musicale Club, Colonel John C. Gribbel and Hollinshead N. Taylor. Henry L. McCloy is treasurer; William C. Hammer, secretary, Philadelphia Grand Opera Association, and Mrs. Frederick W. Abbott, supervising director.

The Board of Directors includes: Dr. Edwin C. Broome, Superintendent of Public Schools; Dr. Enoch Pearson, supervisor of music, public schools; Theodore Presser, representing music publishers; Dr. Hollis Dann, State Supervisor of Music; Jules Mastbaum, moving pictures; Dr. Herbert J. Tily, choral groups; Arthur Judson, orchestras; John Grolle, Settlement Music School; Anne McDonough, Choral Union of Philadelphia; Mrs. Edwin Watrous, Philadelphia Music Club; James Francis Cooke, president Presser Foundation; Frances Elliott Clark, Philadelphia Music Teachers' Association; Mrs. Owen B. Jenkins, Philadelphia Operatic Society; Dr. Lucy L. W. Wilson, Teachers' Association; Florence J. Heppe, music trades; Elizabeth Hood Latta, Federated Clubs; Edwin Fleisher, Symphony Club; Prof. Warren Laird, University of Pennsylvania; Harry T. Baxter, Chief Bureau of City Property; Joseph C. Wagner, Assistant Director Department of Public Works; Sophia Ross, Chief Bureau of Recreation, Welfare Department; C. Marion Kohn, Neighborhood Center; Helen Pulaski Innes, Matinee Musical Club; Charles A. Carbon, Musicians' Protective Association; Henry S. Drinker, Jr., chairman Music Committee Art Alliance; Henry Fry, president National Association of Organists, dean Pennsylvania Chapter, A. G. O.; H. Alexander Matthews, Choral Art Society, and Dr. John M'E. Ward, president American Organ Players' Club.

accomplished. The University bands have a total membership of about 250.

The Eden Seminary Chorus under Frederick Pfeiffer recently gave a concert at the Odeon. The program consisted chiefly of sacred numbers, using various combinations of voices. Raymond Koch, baritone, was soloist and besides giving a very effective group he sang the solo part in Arthur Foote's setting of "The Farewell of Hiawatha." Mr. Koch, a product of the Taussig Studios here, has won an enviable name in this section of the country by his singing. A big audience attended.

VISITORS BRIGHTEN MINNEAPOLIS WEEK

Dux, Macbeth, Vecsey, Irene Williams and Vera Poppé Heard

By Florence L. C. Briggs

MINNEAPOLIS, MINN., March 4.—Lieder interpretations of rare excellence were features of a recital by Claire Dux in the University Armory on Feb. 28. A Schubert group, including "Gretchen am Spinnrade," found the artist completely at ease and the audience responded with demands for encores. Old Italian airs by Pergolesi, numbers of Gluck and Mozart and arias from the "Pearl Fishers" and "Rigoletto" were all exquisitely vocalized and the dramatic quality which marked her work was also apparent in her singing of a number of old English airs. Richard Hageman gave faultless accompaniments. The concert was under the auspices of the University of Minnesota.

A program devoted to Brahms was given on Feb. 24. Mr. Oberhoffer led the C Minor Symphony with fine skill and Ferenc Vecsey, the soloist, proved his gifts as a violinist in the Concerto in C.

With Florence Macbeth as assisting artist, the Minneapolis Choral Society, conducted by Gustav Schoettle, attracted a large audience to its concert at the Auditorium on Feb. 21. Three works by Gretchaninoff and Taneyeff and numbers by Americans were featured. Miss Macbeth was charming in her part of the program, being applauded both as an artist and as a product of the State of Minnesota.

Irene Williams and Vera Poppé were soloists with the Minneapolis Symphony on successive Sunday afternoons. Both artists were distinctly successful. Miss Williams contributed arias from "Mefistofele" and "Pagliacci" and Miss Poppé gave Tchaikovsky's "Rococo" Variations. Mr. Oberhoffer presented Beethoven's Fifth Symphony and Mozart's "Jupiter" Symphony as the orchestral features of the respective programs.

Memorial Service for Dr. Victor Baier

A memorial service for the late Dr. Victor Baier, who at the time of his death was organist and choirmaster of Trinity Church, New York, and warden of the American Guild of Organists, was held in Trinity Church by the Guild on the evening of March 7.

Few U. S. Concerts for Dame Butt

Besides their New York concert at the Hippodrome on the evening of March 26, a few other appearances will be made in the United States by Dame Clara Butt, contralto, and Kennerley Rumford, baritone, with their assisting artists, Melsa, Polish violinist, and Grace Torrens, accompanist, on their present American tour. They will appear in Boston on March 19; Allentown, Pa., on March 21; Elmira, N. Y., on March 22, and Lynchburg, Va., on March 24.

Catherine Bamman Resigns as Representative of Elwyn Bureau

From the office of Catherine A. Bamman, concert manager, comes the announcement that she has resigned as Eastern representative of the Elwyn Concert Bureau of Portland, Ore. The resignation took effect on March 1 according to the statement. J. R. Ellison is president and C. H. White, vice president of the Elwyn Bureau. No announcement was made concerning a successor to Miss Bamman.

PITTSBURGH HAILS MENDELSSOHN CHOIR

Local Forces Make Splendid Impression in Concert—Guest Artists Heard

By Robert E. Wood

PITTSBURGH, PA., March 4.—With its interpretation of Gounod's "Redemption" on Thursday night at Carnegie Hall, the Mendelssohn Choir, of which Ernest Lunt is conductor, gave evidence of its admirable training. Its attacks and ensemble and the dynamic quality of its performance were especially notable. Soloists were chosen from the ranks of the organization and included Lillian Wood, soprano; Edmund Ebert, tenor; Fred McHugh, baritone, and Raymond Griffin, bass. Walter Fawcett played organ accompaniments, and Lillian Gregg was at the piano.

Cyrena Van Gordon, contralto of the Chicago Opera Association and Gutia Casini, cellist, closed the Bortz Popular Concert season in Carnegie Hall last night. Miss Van Gordon's tone was particularly appealing. Her program included several opera arias. Alma Putman played accompaniments for her, and Carl Bernthaler for Casini. The hall was crowded.

The London String Quartet was presented by the Pittsburgh Friends of Music in a chamber music recital in the Schenley Hotel, Feb. 25, to a small audience. It was the Londoners' first appearance here and they left a splendid impression by their excellence. The program included Debussy and Mozart works.

A farewell banquet was tendered Harry Austin, former organist of Trinity Church, in the Fort Pitt Hotel Monday night. Mr. Austin resigned from his church position to take up the production of his operettas in the East. Speakers were Harvey B. Gaul, the Rev. E. R. Andrews, W. A. Proverbs, L. A. Harper, Robert Douglas and David Perkins.

VECSEY ASSISTS VISITING ORCHESTRA IN ST. PAUL

Violinist Is Oberhoffer's Soloist in All-Brahms Program—Schubert Club Gives Works of Americans

ST. PAUL, MINN., March 4.—With Ferenc Vecsey as soloist and an all-Brahms program as the attractions, the twelfth concert of the Minneapolis Symphony, despite the weather, attracted a good-sized audience, which responded with warmth to the program. Mr. Vecsey's work aroused marked commendation. The Concerto in D revealed his warm tone and artistic intelligence. Mr. Oberhoffer's contributions were the First Symphony and the Variations on a Theme by Haydn.

The second in the series of Children's Concerts was given by the orchestra recently.

A recital of American compositions marked the eighteenth concert of the Schubert Club, recently, in Junior Pioneer Hall. Jessica de Wolf, who was in charge of the program, arranged for appearances of members of the club and also of visiting artists, from the Thursday Musical in Minneapolis. Frances Corinne Bowen, soprano; Marion Bernstein-Bearman, violinist; Kate Mork Twitchell, pianist, and Mrs. David Jenkins and Carol Hurlbut, accompanists, supplied the program.

FLORENCE L. C. BRIGGS.

Symphonic Ensemble Postpones Concert

The concert announced by the Symphonic Ensemble at the Vanderbilt Theater for March 5 at which Charlotte Rozé will be the soloist, has been postponed until Sunday, March 19.



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New York's Week of Recitals and Concerts

[Continued from page 13]

brilliantly the "Spring Song" of the *Robin-Woman* from Cadman's opera, "Shanewis."

Extras she gave at the end, an unfamiliar setting of Sara Teasdale's *Pierrot*, Grieg's "Thy Warning Is Good," Ganz's "The Angels Are Sleeping," and Macfadyen's "Love Is the Wind." Rodney Saylor played the accompaniments very capably. A. W. K.

Concerts Internationaux, March 4

Further evidence of the noteworthy talent of Lazare Saminsky, the Russian composer, was given in the morning concert of the Concerts Internationaux de la Libre Esthetique, at the Hotel Ambassador on March 4. Two groups of his songs were presented by Alice Miriam, soprano. Five songs from "Olga's Song Cycle" included "The Enchanted Grotto," "O Nebulous Mist," "Spring Garden," "The Lying Day" and "Night of St. John." Each of these projected a mood, atmospheric and eloquent, and strengthened the impression of Saminsky's fine craftsmanship. Of more virile quality, but of a grave beauty, were the "Hebrew Lullaby" and "Georgian Song." A group of similarly interesting works for piano were presented by the composer and comprised the *Berceuse Fantastique*, *Conte* and *Etude*. As her final group Miss Miriam contributed songs of Szymanowski and Debussy. F. R. G.

London String Quartet, March 4

Bad weather may have accounted for the smallness of the audience at the concert of the London String Quartet at Aeolian Hall on the evening of March 4. The four Londoners played, however, with rather more than less of their accustomed spirit. They were clamorously applauded and generous with extras. Connoisseurs knew from their introductory concerts of last season, when they played all the Beethoven quartets, what these men could do with these classics of their literature. They maintained their traditions in the Quartet, Op. 59, No. 2, in E Minor.

As an extra, after Frank Bridge's setting of the "Londonderry Air," they gave the same composer's "Cherry Ripe." They imbue these British folk-song arrangements with a freedom more natural to improvisation than to a set performance. Broad, rich melody, over a long-sustained organ-point in the cello, and skillful contrapuntal writing invested the Dohnanyi Quartet in D Flat, Op. 15, with dignity. Though the announced program concluded with this work, two more numbers were played. They were a movement from H. Waldo Warner's the "Pixie Ring," and the Andante Cantabile from the Tchaikovsky Quartet. D. J. T.

Bauer-Casals, March 5

Fusing their distinguished talents in a joint program devoted to music Beethoven wrote for piano and cello, Harold Bauer and Pablo Casals traversed the beauties of three sonatas and the Variations on a Theme by Mozart in a recital that attracted a capacity audience to Town Hall Sunday afternoon. The musicians were half an hour late in appearing on the platform, but the impatience of the audience quickly vanished under the spell of their art.

As was well remembered from other joint programs given by them in the past, these artists play with the equanimity and intuitive sympathy that make for a flawless ensemble. Mr. Casals' tone was not always as musical as that of his collaborator, as he rasped the strings rather disconcertingly in some rapid passages, yet it was at other times of the highest beauty, as in the statement of the theme ("La Dove Prende") from Mozart's "Magic Flute" in the Variations. There was a change in the program, the Sonata in F, Op. 5, No. 1, being omitted. The three sonatas played were the G Minor, Op. 5, No. 2, the one in C, Op. 102, No. 1, and that in A. O. T.

Jascha Heifetz, March 5

The season's fourth recital by Jascha Heifetz was given in Carnegie Hall on Sunday afternoon. The program included the Vitali Chaconne; Lalo's "Symphony Espagnol"; Bach's Air for the G String; the Haydn-Auer Vivace; the "Hymn to the Sun" from Rimsky-Korsakoff's. "Coq d'Or"; the Wieniawski Scherzo Tarantella, and Paganini's "Il Palpiti." Eminently satisfying, this concert disclosed the artist's ability at something near its best. In the second movement of the Lalo work there was a large measure of emotional expression, added to the vibrant, fluent tone that is characteristic of the Heifetz style. Technical feats were numerous, the Paganini number exhibiting the violinist's skill in the performance of harmonics. Many encores were given before a house the standing-room of which was exhausted. At the close many of the artist's admirers crowded up to the platform. R. M. K.

Nicholas Mulinos, March 5

A recital was given on Saturday evening in the Town Hall by Nicholas Mulinos, tenor, assisted by Eveline Novak, Hungarian soprano, and Trudy Goldner, violinist. The tenor, in arias from Puccini's "Tosca" and "Girl of the Golden West"; Leoncavallo's "Pagliacci," and Giordano's "Andrea Chenier," and a number of songs, disclosed a voice that had the virtue of resonance, but sometimes a lack of control. Miss Novak's light and flexible voice was displayed in numbers by Strauss and Ardit, and in a duet from Verdi's "Traviata" with Mr. Mulinos. She convinced her auditors with a good command of tone in certain of her numbers but some of her work suffered as a result of lapses from the key. R. M. K.

E. Robert Schmitz, March 5

In the first of three scheduled recitals at Rumford Hall, E. Robert Schmitz, one of the authoritative interpreters of modern French music, was heard on Sunday night, March 5, in a program devoted to the music of Debussy and Bach. Not the least interesting feature of the recital was the contrast between the music of the two composers and the evident understanding of Mr. Schmitz of this difference and the demands which it exacted. The Bach numbers included the Chaconne arranged by Busoni and three preludes and fugues from the "Well-Tempered Clavichord," which were played in the original form without the adorning efforts of any modern composer. Mr. Schmitz is at his best in the music of Debussy and played with fine distinction a group of études of which two at

least have seldom if ever been heard in public in America. These were "Pour les Accords" and "Tierces." Six of the more familiar Preludes and the well-known "Clair de lune" and "Golliwog's Cake-walk" were also played with fine poetical feeling and musical understanding. Several encores were given. L. B.

Sousa's Band, March 5

Sousa's band, which is ending its twenty-ninth season this month, was heard at the Hippodrome on Sunday night by an audience said to have numbered 6000. At any rate, it crowded the vast auditorium. The program included numbers by Goldmark, Mendelssohn, one of Massenet's "Scenes Pittoresques" (for which a movement of Tchaikovsky's Fourth Symphony was substituted), Benedict and Vieuxtemps, and of course Sousa. The main feature of the concert, however, was the playing of the March King's characteristic and delightful marches. The first of these, from "El Capitan," brought a wave of applause as it was begun and a veritable storm when it ended. Among other encores were included the duet, "In Far-away Japan" from "The Charlatan," "Bullets and Bayonets," which contained some ingenious work for the traps, "The U. S. Field Artillery" and "The Stars and Stripes Forever," in which last the massed bands of the Mecca Temple, New York Lodge No. 1 of Elks and the B. F. Keith's Boys Band assisted. It was the twenty-fifth anniversary of the composing of the march, and, after its performance, a huge laurel wreath was presented to Sousa on behalf of the Musicians' Club of New York by J. Fletcher Shera, who made an appropriate speech, and another large wreath from the Lambs, presented by Wilton Lackaye, who also made a speech. Solos were contributed by Mary Baker, soprano, who sang with good voice and fine tone but very poor intonation, getting sometimes almost a semitone from pitch; John Dolan, cornetist, who performed marvels of coloratura; George Carey, xylophonist, and Florence Hardeman, violinist.

Mr. Sousa, conducting throughout, was masterly. His repose and continence of gesture proved that it is not necessary to balance an eel on the end of your nose to conduct an orchestra. In several of the encores, Mr. Sousa sat down and let the band follow the soloist. One shudders to think what would happen if some of our great orchestral conductors followed this precedent when a piano-concerto, say, was being played. The perfect ensemble of Mr. Sousa's band with the soloist in the present instance, is a monument to Mr. Sousa's conducting and to the splendid playing of the band as well. J. A. H.

Survey of Brooklyn's Week

By W. R. McADAM, Brooklyn Representative of Musical America, 1305 Park Place. Tel. 1615 Decatur

THE presentation of Wagner's "Die Walküre" by a well balanced cast from the Metropolitan was appreciatively and warmly received by a good audience at the Academy on Saturday evening, March 4. The work of the cast being all individually interesting and excellent, the audience manifested its pleasure in no uncertain terms.

Morgan Kingston appeared as *Sieg-mund*, William Gustafson as *Hunding*, Clarence Whitehill as *Wotan*, Florence Easton as *Sieglinde*, Julia Claussen as *Brünnhilde* and Jeanne Gordon as *Fricka*. The eight Valkyries were represented by Mary Mellish, Marie Tiffany, Alice Miriam, Flora Perini, Marion Telva, Henrietta Wakefield, Grace Anthony and Kathleen Howard. Artur Bodanzky conducted.

After an absence of several years, John McCormack, tenor, was given a rousing welcome back to Brooklyn by the largest audience of the season, approximating 3000 people, at the Academy on Tuesday evening, Feb. 28. His return was marked by an even greater art, and a voice more beautiful than ever.

Two Handel numbers, "Where'er You Walk" and "Enjoy the Sweet Elysian Groves," were sung exquisitely. Very seldom does one hear such smoothness,

flexibility, and such a beautiful steady flow of tone. Though the applause was warm, it really did not get to a white heat until a group of Irish songs, eagerly sought for by an audience predominantly Irish, was reached. Songs of Strauss, Taylor, Paladilhe and Beach were appreciated, yet the audience would have preferred by far another group of lilting numbers similar to "Kitty, My Love" sung so cleverly.

Edwin Schneider, the accompanist, contributed to the program a charming song, "To You," the real beauty of which was realized in the popular tenor's singing.

Assisting McCormack in a delightfully artistic way was Donald McBeath, violinist. His efforts were generously rewarded, and in response to the desire of his listeners several extras were added.

Elgar's "Dream of Gerontius" was admirably presented to an audience that taxed the seating capacity at St. James Church on Sunday afternoon, March 5. An excellent trio of soloists in Frieda Klink, contralto; James Price, tenor, and Walter Greene, baritone, assisted the augmented choir under the direction of William C. Bridgman. Both the soloists and choir were equal to the task and carried the work through to a very satisfying conclusion. Miss Klink gave a very fine interpretation of the music of the *Angel*. Mr. Price and Mr. Greene

were both interesting vocally and artistically.

Etta Hamilton Morris, soprano, and Herman Charles Pantley, pianist, appeared in a joint recital before a large audience in the Music Hall of the Academy on Monday evening, Feb. 27. The program on the whole was well chosen, and the audience responsive and appreciative. Mrs. Morris's numbers included works by Mozart, Puccini, Foudrain, Rimsky-Korsakoff, Pierné, Wekerlin, and groups of American songs and folk-songs. Good taste, intelligence and musical feeling was apparent in all of her singing. The "Grey Wolf" by Burleigh was interpreted in an interesting manner, and the "Chant Indoue" of Rimsky-Korsakoff pleased the audience. In the concluding group, "The Wise Forget," a composition of a Brooklyn composer, Alice Reber Fish, was featured. The applause that followed the singing was shared by the composer.

Mr. Pantley, a young and artistic pianist, made a very favorable impression with his sincere, thoughtful and charming playing. His contributions to the program included Bach, Chopin, MacDowell and Brahms numbers.

A concert was given by the faculty of the Brooklyn Music Settlement, Kendall Mussey, director, in the ballroom of the St. George Hotel on Wednesday evening, March 1. Appreciation, enthusiasm and spontaneous applause were expressed by the large gathering of pupils and the many interested friends of the Settlement.

The program included numbers for two pianos; two, three and four violins; violin and cello; violins, cello and brass; vocal duets, trios, and a sextet. Piano compositions of Mozart, Bach and Schutt; violin works by Vivaldi, Hellmesberger, Schumann and Handel, and vocal compositions by Leslie, Elgar, Henschel and Mozart were admirably given. The following members of the faculty took part:

Piano, Miss Seabury, Miss Carpenter, Miss Bath, Miss Wright, Miss Porter, Miss Cammeyer, Mrs. Whittaker, Mrs. Pierson, Mrs. McDermott, Mr. Clary and Mr. Weeks; violin, Mr. Butterfield, Mr. Roosa, Mr. Boyd, Mr. Stanley and Miss Kemper; cello, Mr. Thrane; vocalists, Miss Whittley, Miss Potter, Mrs. Harkrader, Mrs. Godillot, Mr. Clary, Mr. May, Mr. Price; and others, Mr. Schirra, Mr. Reichel and Mr. Moenig.

Anna Pinto Opens Concert Series

In the first of three Sunday evening concerts at the National Theater, Anna Pinto, harpist, had as her associates John Finnegan, tenor; Francis C. Torre, baritone, and Edoardo Anglinelli, pianist, on the evening of Feb. 26. Miss Pinto played excerpts from the works of the Italian masters of the fifteenth, sixteenth and seventeenth centuries, in transcriptions by A. Francis Pinto, as well as Mr. Pinto's "Irish Rhapsody." During the current week she has been making phonograph records. The coming fortnight will bring appearances with Constantino Yon, organist, in New York, and with Charles Schwartz, organist, in two New Jersey recitals.

Casini Aids LaForge in His "Evening Mail" Program

The program of the *Evening Mail* concert on Feb. 26, arranged by Frank LaForge, presented as assisting artist, Gutia Casini, cellist, who was one of Mr. LaForge's discoveries. The singers who gave solo numbers were Charlotte Ryan, soprano; Anne Jago, contralto; Sheffield Child, tenor, and Charles Carver, bass, who have been heard widely together as the LaForge Quartet. Kathryn Kerin reinforced their art with fine accompaniments. Mr. Casini was warmly received.

Calvé Sings at Memorial Entertainment

As tribute to the late Mrs. James Speyer, who devoted much of her life to charitable activities, a memorial entertainment was given by well-known artists of opera and the stage at the Shubert Theater, New York, on March 3. Emma Calvé was the guest of honor, and sang a number as the final event of the program. The name of Frances Alda, soprano of the Metropolitan, appeared on the list of the committee of arrangements, among other noted artists.

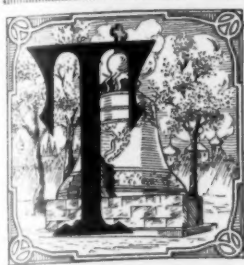
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Influences in Musical Movements of Soviet Russia

Young Composers Find Rich Legacy of Tonal Material in Works of Scriabine—Rimsky-Korsakoff and Wagner Continue to Sway Modern Musicians—Glazounoff's Authority in Larger Forms Waning—Tchaikovsky's Ascendancy Also Gone—Ideas of Stravinsky Consciously Developed by His Followers

By IGOR GLEBOV

EDITORIAL NOTE—The fifth exclusive article by Igor Glebov, here presented, brings the unusual series by the distinguished Petrograd critic to a close, and completes the first authoritative record of music in Russia that has come out of that land since the revolution. The initial article in the series was published in the issue of Feb. 11.



IN FUS far I have spoken chiefly of individual musicians. I shall now endeavor to deal with their art in general terms of workmanship and musical intellection, placing emphasis on the modern problems of creative musicianhip.

Of the tonal material on which our young musicians build, Scriabine's legacy naturally plays the most important part. The more forceful artists are under the influence of the Scriabine of the middle and, to a certain extent, of the last period of his career, while the composers of less vitality are dominated by the master's early style. No one surpasses the achievements of Scriabine in his own manner, but attempts to work independently on the basis of his material are already taking shape. This is all the more encouraging since close imitation of Scriabine's structural formulæ threatens to undo many of his followers.

Further, Rimsky-Korsakoff and Wagner continue to exert a strong influence. Curiously enough, we find Wagnerian melodies combined with Rimsky-Korsakoff's characteristic harmonies. Yet I have seen no evidence of the further development of the latter. In larger forms Glazounoff's authority is patently waning. The prestige of the French is clearly seen, not only in the sense that they are imitated, but also in the sense that they exercise an educating influence and force the Russians to assume a conscious attitude toward their material and its qualities. The direct influence of Glinka, Dargomzhsky and Borodine is definitely a matter of the past. The ascendancy of Tchaikovsky is also gone, and this is for the best; a change must take place in the appreciation and evaluation of his art, and then new vistas will be opened.

Awakening of Young Composers

Unfortunately, the prevalent tendency among us is, upon the whole, still to spawn masses of musical commonplaces. Sturdier talents are not harmed by it, but the more delicate may be killed. As before, academic instruction has nothing to say about the musical material and its peculiar values. It chooses for its basic concepts abstract, discarnate tones. Only two or three composers offer new material and reveal a conscious attitude toward it.

As far as technical invention is concerned, the situation is by no means more encouraging. The young composers are only beginning to wake up to the conception of organic form as a synthesis inescapably dependent upon the quality of the musical material. They are just commencing to apprehend ideas about energy generated in musical movement and transmuting the given material, about dynamics and statics in music, about melodic laws, about the duration of sound as the essence of musical perception, about the combination of tonal images analogous to a chemical reaction, etc. Some attempts to carry this spirit into practice are already in evidence. We are already far from the naive assertion about the obligatory opposition of themes on the basis of their poetic moods, rather than on the basis of the tonal potentialities hidden in them.

Sergei Taneyeff has offered us new intimations in the field of form, based on the principle of pure movement. Rimsky-Korsakoff had a foreboding of them. He used rhythmo-tonal juxtapositions, but in a form somewhat abstracted from the material. The

schemata of his tonal juxtaposition are premeditated, determined by the literary subject, theatrical needs or descriptive purposes. Stravinsky went further. In "Petrushka" he manipulates the instrumental material, possessed by the fascination of the sound as such, handling delicate shades of musical coloring with inimitable humor. In "The Sacred Spring" he balances and combines lines, planes, tonal layers. In the final dance of "The Doomed Victim" he combines rhythmo-melodies, melodic formulæ, rhythmic neumes, so to speak, on the basis of dynamic rhythm (that is, the alternation of inhalation and exhalation of the strain of the impulse and the recoil of strength and weakness).

Developing Stravinsky's Ideas

Stravinsky's more advanced followers are consciously developing his ideas. In some of their works the material is handled not in accordance with the traditional views foisted on music by poetry or architecture, or on the basis of abstract academic formulæ, but rather according to the principles of an immediate feeling for the tonal material. The units balanced are not indifferent separate sounds, but compact tonal masses, broken into particles and layers under the pressure of the rhythm of the creative mind and re-combined in the unifying *élan* of art. It is difficult to explain in words the essence of this method and render the joyous impression of novelty and freshness born in the process of the emancipation of music from the chafing fetters and resulting from its reduction to the laws lying at the roots of the universe. For of all the arts music stands nearest to the forces which control and create life in its duration and continuity.

The future of Russian music is bound up with the solution of the problem of musical form. This solution implies the conception of form as a phenomenon perceived as a correlation of parts in duration, where each moment is born from the preceding moment and in its turn is pregnant with new combinations, uniting in itself the whole previous movement and in its turn united by the creative idea. Glinka had instinctive foreknowledge of this when he created his opera, "Russlan and Ludmilla." This work of genius is indifferent as regards logic, subject and dramatic value, but is infinitely worth while for its depths of musical impulses, so completely removed from the pressure of daily life. The idea of a monism dominating the particles of the dead material of consciousness came to expression in the use of variation which is his favorite form. With him this form was so organic that all the variations which Russian composers created after him seem

to be mere technical exercises. The fascination of Russian music after Glinka lies in the vitality and vigor of emotion, rather than in the depths of musical intellection. The only exception to this rule is Taneyeff.

Achievements in Instrumental Music

In another connection I mentioned the fact that the nature of Russian music is vocal rather than instrumental. But Russian musical instruction, guided by Western theories and methods, thwarted the lyric principle. The instrumental style is prevalent. Of course, it is not the pure instrumentalism, which is still preserved here and there in folk improvisations, which fascinates in Haydn, which was recently wittily imitated by Stravinsky in "Petrushka," but the impersonal type employed by the virtuoso of the pianoforte, or else that type which is transposition for orchestra of a piece written for no known purpose. The qualities of instruments are carefully studied, but compositions for the voice are written in absolute ignorance of the nature of song. There is a growing number of vocal pieces where the singer's

breathing is neglected, while it is obvious that the laws of song are the laws of breathing and the latter are the basis of rhythm and of life itself. The high water mark of Russian instrumental music is Stravinsky's work for the ballet. This the younger generation cannot approach. But in the realm of symphonic and chamber music the situation is more hopeful. Among the many sonatas, symphonies and chamber pieces there are a number of works based upon tonal dynamics and the principle of pure instrumental improvisation. These attempts are so daring that they can rouse only the cold contempt of the general public.

Short forms prevail, especially the prelude. And yet such authentic preludes as are contained in Scriabine's last opus are unequaled, and it remains to be seen whether the harmonic principles which he advanced are not still born. For the most part rhythm flourishes richly, in the shape of a curious alternation of durations or of beats. The most brilliant example of this is seen in the work of Prokofieff. In his compositions the alternation of pulsations produces striking, eerie effects. The freedom of a fierce vigor is throbbing in his music.

Dadmun Blames the Ballad Trade for Song Programs of Low Standards

(Portrait on Front Page)

NOT to be afraid to like what one likes, and not to be afraid to be gentle to another man's likes even when they are different from one's own—these emerge from a chat with Royal Dadmun, recital and oratorio baritone, as recommendations to the growing artist. Mr. Dadmun has had his share of questions from fond parents of musical buds. To answer them must be difficult for him, because he evidently has that dread of appearing priggish which made Samuel Butler regret that one can't do anything beyond eating one's dinner or taking a walk without setting up to be better than one's neighbor. Unless a singer or any other kind of worker in the arts does his work primarily for his own pleasure and feels that money alone could never pay him for his efforts, Mr. Dadmun feels that it would be healthier for him not to do it at all. But enjoyment is the last thing to which you can guide another than yourself, and if you have really learned what delights yourself, you have probably clambered to that knowledge through brambles which have torn you sorely.

"To recommend with any adequacy a teacher or management or anything else specific for a would-be singing artist," Mr. Dadmun says, "would need at least some hours' study of the particular case. That, of course, is almost always impossible. Consequently, when parents ask these questions, I find myself forced out of the rôle of vocal technician into that of spiritual counsellor. It is necessary to remind them of what they could read at home in their Bibles or other quaint books, if they didn't have the pathetic but universal desire for a short cut, a patent medicine. Singing is the smallest part of being a singer. The letter killeth and the spirit giveth life.

"Singers sometimes represent themselves, in their most characteristic lapses, as impotent victims of circumstance. Managers engaging them for concerts want programs which will catch the audiences; the publisher stands by with a stack of songs about roses, love, mother, home—the Deity Himself was pressed into service by the ballad writers during the war and after—and the singer, who must live, agrees to purvey this stuff. Just what is the necessity for a singer's or anybody else's living if he reduces himself to a mere scavenger of sentiment?

The Singer As Salesman

"They say that singing is a trade. They also say that the advertising manner is the nearest American approach to original artistic style. My own line of goods is rather highbrow. A representative program which I used this season in a small Pennsylvania town included old Italian arias by Peri and Falconieri, the 'Se vuol ballare' from 'Nozze di Figaro'; Rachmaninoff, Grieg and Sinding numbers; Moussorgsky's 'Song of the Flea'; French songs by Widor,

Rhené-Baton and Duparc; and for the English group, 'Trade Winds' and 'Port of Many Ships' from Keel's settings of Masefield's 'Salt Water Ballads,' Somerwell's 'Birds in the High-walled Garden,' and a couple of Negro spirituals, Burleigh's arrangement of 'Steal Away' and Reddick's of 'Travelin' to de Grave,' which is dedicated to me.

"That's an assortment of songs which I should gladly undertake to sell to any audience. If audiences think they want the cheap, shoddy songs, it is usually because singers have not given them a fair sample of better material. I don't say that people will go away whistling from a classical program or that they will applaud as much for an old Italian aria as for some simple, appealing thing in the vernacular. But if the singer has sung what he himself enjoys singing, even though it exhausts him to do it, and if he has stuck by his preference in the face of managerial and other discouragements, he can't sidestep the gratification of enjoyment given. It is in learning to know what is worth standing up for like this that deference to the taste of others proves its value. Audiences can give to artists, as well as artists to audiences. If you are not quite sure about a song, do it the best you can and watch your audience. Maybe it is too fine, too subtle a song to excite noisy applause; but you may notice a rapt expression on one or two faces in the roomful, which will sell that song to you."

D. J. T.

Civic Organ for Hutchinson, Kan., Planned by Local Musicians

HUTCHINSON, KAN., March 4.—The presentation of a civic organ to Hutchinson has been planned by the lately organized Community Association of Musicians, according to George E. Turner, organist and composer, representing the executive committee of the association. It is proposed to realize the necessary sum through a series of concerts and a subscription plan. Mr. Turner, on behalf of the committee, requested the city commission to make alterations required in the local convention hall for the installation of the organ, and Mayor Gano replied that any steps necessary for the installation would be taken.

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Ireland Awaits Musical Renaissance

[Continued from page 3]

It was startlingly different, scarcely recognizable as the song which is so well known, yet it was the same tune, impossible to write down as the fiddler played it—impossible to work out the harmony. The rhythm and technique of the fiddler is just as remarkable, and the number of tunes available is almost unlimited. It would be possible to publish a volume a year of these tunes (as nearly as we can write them down) every year for ten years at least."

A National Conservatory Keynote of Revival

Mr. Hughes expressed regret over the fact that there exists no means of notating exactly the modulations of the Irish folk-tune, and called the piano a compromise of a "damnable sort." The study of Irish music by the side of conventional European music, he added, should offer

no difficulties or confusion to the student of intelligence, and through this plan he declared he saw the quickest and surest way of bringing about the renaissance of Irish music which he and so many others earnestly desired.

Among the musicians of note in the British world of music who were born in Ireland and received their early training there, Mr. Hughes mentioned Hamilton Harty, conductor of the Hallé Orchestra in Manchester; Norman Hay, a comparatively young composer whose compositions have been heard in London; Sir Charles Stanford and Dr. Charles Wood. The last two are from South Ireland, and Harty, Hay and Hughes are Ulstermen. Harty's most notable contributions are a symphony which is frequently played in the British Isles and a tone poem called "With the Wild Geese." The "Wild Geese" were the Irish chieftains who fled at the time of the Jacob-

ites and fought against the English troops. Victor Herbert, looked upon as an American composer, was also included by Mr. Hughes as one of the most important of Irish-born musicians.

As to symphonic and operatic music in Ireland, virtually all of it is furnished from the outside. The Carl Rosa Opera Company gives brief seasons in Dublin and Belfast, and Mr. Harty's Manchester Orchestra is usually heard in concerts in both cities each season. There are of course the usual recitalists. Otherwise the musical vitality of Ireland rests in its folk-music, from which must spring the rebirth that has enlivened Irish literature. There is a strong group of younger men working toward this dream with the intensity and enthusiasm of Celtic idealists. Their hopes rest largely in the foundation of a conservatory in Dublin.

ORCHESTRA REVIVED IN SALT LAKE CITY

Guarantee-Subscription Plan Starts Successfully—First Concert Given

By M. M. Freshman

SALT LAKE CITY, UTAH, March 4.—The first concert of the re-organized Salt Lake Philharmonic Orchestra, given recently, was the most significant feature of this season's musical activity, and an important event in the artistic progress of the city. The success attained at this initial appearance assures us of future concerts and a permanent organization.

Charles Shepherd is conductor and Arthur Freber concertmaster of the organization. The personnel includes fifty-four men. The board of directors is as follows: Elmer I. Goshen, president; P. C. Stevens, vice-president; L. Clayton, secretary and treasurer, and Chas. G. Berry, C. D. Schettler, Harry Wolff and Lloyd Weeter, directors.

The orchestra is financed by some fifty guarantors and about fifty patrons. The guarantors pledge themselves to the amount of fifty dollars and the patrons contribute ten dollars each, which entitles them to a pair of seats at two concerts. The Utah Federation of Music Clubs freely gave energetic and unselfish support to the enterprise. The financial difficulties were not easily overcome, as the orchestra had looked for support from the school board of the city. The orchestra authorities are said to have asked the school board to co-operate with them, on the understanding that they would give an afternoon concert for the school children in one of the largest auditoriums and make the admission charge only ten cents. It is stated that the board refused this offer and has given no support to the movement.

The first concert, which was attended with marked success, was given at the Wilkes Theater, on Sunday afternoon, Feb. 26. The program was delayed half an hour because some of the first-chair men were obliged to fulfill theatrical engagements before the concert. The program included Goldmark's "Sakuntala" Overture; the Gluck-Mottl Ballet Suite, No. 1; the first movement from Tchaikovsky's Piano Concerto, Op. 23, and the tone poem "Finlandia" by Sibelius. Sybilla Clayton Bassett, pianist, was the soloist. It seems certain that there will henceforth be cordial support for so deserving an institution as the Philharmonic Orchestra. A second concert is scheduled for April 16.

The members of the orchestra are: violins, A. Freber, G. Groneman, A. Masterman, T. Jorgensen, K. Peterson, V. Clayton, A. Brox, W. Morris, M. Bruckner, J. Beesley, L. Winters, G. Beesley, K. Roylance, A. Isom and A. Pettigrew; violas, A. Press, A. Rordame, M. Smith, A. Kirchner; cellos, O. Jorgensen, F. Fisher, H. Wolfe, G. Schettler, L. Pearson, A. Press; basses, V. Jorgensen, D. Baumberger, F. Beesley, J. Schaugard; harp, L. Boothby; flutes, S. Bruckner, R. Warner, L. Standing; clarinets, E. Zabriski, L. Midgley; oboes, N. DeSciote, J. Smith, R. Frost; bassons, C. Berry, R.

Sauer; horns, C. Jespersen, H. Greene, F. Poulsen, L. Reese; trumpets, T. Visser, C. Bluth, C. White; trombones, R. Baker, P. Stevens, B. Done; tuba, S. Abbott, and percussion, R. Sellick and D. Beesley.

ARTISTS VISIT DENVER

Sophie Braslau and Friedman Give Recitals on the Same Evening

DENVER, COL., March 4.—Sophie Braslau, contralto, and Ignaz Friedman, pianist, were heard in concert on the same evening, each in a program of an hour's length in the same auditorium. The event was not strictly a joint program. The artists had been booked for individual recitals in the concert course managed by Robert Slack, but it was found impossible to secure separate dates for the artists and the programs were presented on the same evening.

Miss Braslau, with Ethel Cave-Cole at the piano, sang four groups of songs and several encore numbers. She repeated Lily Strickland's "Ma Li'l Batteau" and received prolonged applause for her singing of A. Walter Kramer's "The Faltering Dusk." She has made marked progress in equalizing her vocal scale since she sang here two years ago.

Mr. Friedman's program began with the Bach-Busoni Chaconne, which he played with power and vigor that contrasted effectively with his delicate playing of a following Chopin group. Deftness, technical wizardry and loveliness of tone and of phrase, characterized his performance. Following his own arrangement of two Viennese Dances, he closed his program with the Liszt's transcription of the "Tannhäuser" Overture, played with brilliancy. The artist aroused the audience to a pitch of demonstrative enthusiasm seldom equalled in Denver concert annals.

The Treble Clef Club, a new chorus of women's voices, conducted by Florence Lamont-Abramowitz, made its bow to the public in a concert at Central Christian Church on Feb. 16. The chorus, with a membership of approximately forty voices, sang several numbers with good tone and pliable response to the conductor's will. Several soloists assisted in the program.

J. C. WILCOX.

Cecil Arden Closes Series

MAPLEWOOD, N. J., March 4.—The last recital in the Women's Club series was given by Cecil Arden, mezzo-soprano of the Metropolitan Opera, on Feb. 20, with gratifying success. In a costume reminiscent of the splendors of the ancien régime in Russia, Miss Arden sang "Il est doux, il est bon," from Massenet's "Hérodiade"; Irish folk-songs arranged by William Arms Fisher, and songs by Deems Taylor, Henry Hadley, Sidney Homer, Buzzi-Peccia and others. Clarity of tone and spirited delivery marked her singing. John Doane was the accompanist, who shared the applause with the singer at the close of the program.

Stamford Masons Hear William Simmons

STAMFORD, CONN., March 4.—William Simmons, baritone, of New York, sang before a large audience of Masons on the evening of Feb. 26. He was heard in two oratorio arias.

SAN ANTONIO CONDUCTOR APPEARS AS SOLOIST

Julien Paul Blitz Plays Tchaikovsky Number with His Own Symphony—Club Gives Bruch Work

SAN ANTONIO, TEX., March 4.—The final concert of the local Symphony's series of six afternoon and six evening concerts, given on Feb. 16, was made notable by the appearance of the conductor, Julien Paul Blitz, as 'cello soloist. Mr. Blitz gave a masterly performance of the Tchaikovsky Variations on a Rococo Theme. John M. Steinfeldt conducted the number with customary skill. The orchestral numbers also included the Prelude to Wagner's "Lohengrin," and, in compliment to the large representation of Rotarians present, Saint-Saëns' "The Wheel of Omphale," which Mr. Blitz analyzed and illustrated in an introductory talk. The latter work was cordially received. Victor Herbert's "American Fantasy" was also played. William A. Turner, local tenor, shared the honors of soloist, singing with distinction the Aubade from "Le Roi D'Ys" and a group with piano accompaniment by Mrs. L. A. Meadows. The interest of the public in these concerts for the season has been reassuring.

The Cuero Choral Club, conducted by David Griffin, presented Max Bruch's "Fair Ellen" at its concert in the Dreamland Theater in Cuero, recently, with Gay Nell Putnam, soprano, and LeRoy Hamilton, baritone, as soloists. Among other choral numbers were the Pilgrims' Chorus from "Tannhäuser" and Schubert's "Hark, Hark the Lark." The soloists were Bertha Reuss, Pauline Reuss, Jane Breeden, and Viola Bruns, reader. Dorothy Burns was at the piano.

Bertram Simon, violinist; David Griffin, baritone, and Walter Dunham, pianist, were heard in a joint recital at the St. Anthony Hotel on Feb. 15, for the benefit of the Carmelite Sisters' Orphanage and Day Nursery. Mr. Simon played an attractive program of Kreisler arrangements, the Romance of Wieniawski and other numbers. Mr. Griffin presented artistically the aria "O Lisbona" from Donizetti's "Don Sebastiano" and numbers by Donaudy, Caldara and Florida, in addition to American songs by Wallace, Woodman and Speaks. Mr. Dunham was an able accompanist and was heard in a piano group by Grainger, Sibelius, and Liszt.

G. M. TUCKER.

De Gogorza Sings with Mozart Chorus in San Antonio

SAN ANTONIO, TEX., March 4.—Emilio de Gogorza, baritone, opened the Mozart Series at Beethoven Hall on Feb. 22, and aroused the warm applause of a large audience. The concert was of added interest by reason of the first appearance of the Mozart Chorus, conducted by David L. Ormesher. Mr. De Gogorza sang in fine voice, and with finished style, groups of Basque and Spanish folk-songs, and songs by Homer, Cyril Scott, O'Hara, Dobson, and Alvarez. The aria, "Largo al Factotum" from Rossini's "Barber of Seville" was given as an extra. Helen M. Winslow was at the piano. The Mozart Chorus did skilful and effective work in Cadman's "Memories," Huhn's "Destiny," and Fisher's arrangement of "Deep River," with Nevin's "Rosary" as encore. Eleanor Mackensen acted as accompanist.

G. M. TUCKER.

HOUSTON RALLIES ITS MUSIC FORCES

New Council Begins Career by Planning Active Policy for the City

By Ellen MacCorquodale

HOUSTON, TEX., March 6.—Houston is to take a prominent place among the big musical centers of the nation, it is hoped, as the result of the organization here of a Music Council. Following the example of the other large cities, the public-spirited music lovers of Houston have organized this council to unify musical activities for the permanent advancement of art in Houston.

The first regular meeting of the council since final organization was held on Feb. 23, and a movement was started for free public concerts here. Other proposed activities include the suggestion that the council urge the establishment of a Conservatory of Music in Houston in connection with the Rice Institute, Houston's University; that the placing of good pianos in public halls be insisted upon, and that music competitions be held.

The council membership is being drawn from among music dealers, luncheon clubs, musical organizations, organized choirs, supervisors of public school music, impresarios, and all clubs and allied arts giving recognition to music. L. E. Norton is president of the council, and other prominent citizens, including the mayor and president of the Chamber of Commerce are among the officers. The council will meet on the last Thursday night in each month.

Junior Musicians Organize Club in Missoula, Mont.

MISSOULA, MONT., March 4.—Following a gathering of younger musicians of the city at the studio of Mrs. Josephine Pearce, on Feb. 18, a new musical organization was founded in this city. This junior club, which goes under the name of the Prelude Music Club, was organized by Elsa Swartz, vice-president of the State Federation of Music Clubs, assisted by Mrs. Lynde Catlin and Mrs. Pearce. With a charter membership of thirty-one, and others applying for admission, the club enters a field offering unusual opportunity for activities as it is the only Junior musical organization in the city. The officers chosen were Gladys Price, president; Catherine Reynolds, vice-president; Mary Kirkwood, secretary; Robert Kirkwood, treasurer. The chairman appointed Lois Ferguson, Margaret Boggs and Paul Larson as a committee of constitution and by-laws. The club will meet once a month, when programs will be given.

ELSA E. SWARTZ.

Arthur Middleton Closes Concert Series in Great Falls

GREAT FALLS, MONT., March 4.—Arthur Middleton, baritone, was heard in the last recital of the local concert series at the Opera House, on Feb. 10. Despite the snowstorm, an enthusiastic crowd welcomed the artist. The program opened with two Handel arias, "Hear Me, Ye Winds and Waves," and "Where E'er You Walk." "Three Fishers Went Sailing" by Hullah, and "I am a Roamer Bold" by Mendelssohn, and a second group of numbers of the old French and Italian schools, were given, including favorite numbers by Secchi, Millilotti and Lully. The third group, given in robust style, included Hermann's "Auf Wachtsposten," Rubinstein's "Asra," beautifully interpreted, and Kaun's "Sieger." Many numbers were added by request, including "Danny Deever," "Largo al Factotum" from "Figaro" and Southern ballads. Stewart Wille played artistic accompaniments. By previously reading English translations of his German and French songs, Mr. Middleton made his singing more intelligible to those of his hearers who were not familiar with these languages.

LOUISE V. KELLEY.

Announce Springfield "Faust" Soloists

SPRINGFIELD, MASS., March 4.—Announcement has been made of the engagement of Jeannette Vreeland, soprano; Norman Jollif, baritone, and Frank Cuthbert, bass, as soloists in the presentation of "Faust" at the festival on May 12. Mr. Jollif was one of the artists at the festival of two seasons ago. The title rôle will be taken by Paul Althouse.

Brilliant Events Fill Boston's Calendar

[Continued from page 25]

a musicianly flexibility of style. Miss Bevard had studied at the New England Conservatory of Music, and many of her friends from the school attended the concert.

Local Musicians Presented

A recital was given by Elizabeth Cook Long, contralto, and Margaret Bragdon Richardson, pianist, assisted by Mme. Edith Noyes-Greene, composer-pianist, at Huntington Chambers Hall on Friday evening, March 3. Mrs. Richardson played two groups of solos with a technical facility and interpretative skill, and was assisted by Mme. Edith Noyes-Greene at the second piano in a performance of two movements from the MacDowell D Minor Concerto. Mrs. Long displayed in three groups of songs a pleasing contralto voice of light body. Several interesting piano and vocal compositions by Mme. Edith Noyes-Greene were on the program.

A piano recital was given by the advanced pupils of Mrs. Blanche Dingley Mathews at Steinert Hall, on Friday eve-

ing, March 3. The recital was happily more pleasurable than the average students' recital, for the seven participants showed a maturity of musicianship that was gratifying to the listener and encouraging no doubt to their instructor.

HENRY LEVINE.

Artists Assist at Glee Club Concert in Boston

BOSTON, March 3.—The Rose Croix Knights of Columbus Glee Club of this city, John O'Shaughnessy, conductor, gave a noteworthy concert in Symphony Hall, on Feb. 27, before a large, cordial audience. The soloists included Martha Richardson, dramatic soprano, formerly of the Paris Opéra; John O'Shaughnessy, tenor, director of music at the Cathedral of the Holy Cross; Grace Gilday Donehue, harpist; Walter Mayo, violinist, and Edward Illingworth, organist. Marie L. Jones and Frank Luker were the accompanists. The program was well balanced and the artists acquitted themselves creditably in their respective numbers. The Glee Club, consisting of ninety male voices, reflected praise upon its efficient conductor. The ensemble singing was flawless, displaying proper regard for tone color and shading.

W. J. PARKER.

TO HONOR CESAR THOMSON

Testimonial from His Old Pupils Will Celebrate His Anniversary

It is proposed that César Thomson, who will this year celebrate his fortieth anniversary as a teacher, shall receive some mark of appreciation and gratitude from all his old pupils in various parts of the world. For this purpose a Thomson Anniversary Fund has been opened and a circular letter signed by Adolfo Betti and Alf. Pochon of the Flonzaley Quartet, E. Lichtenstein, Charles Loeffler, I. Schkolnik and H. Van Heeckeren, sets forth that this testimonial is intended in recognition not only of the master's brilliancy as a teacher, but also of his loyal and unselfish service to the highest and noblest ideals in art. As Thomson intends to settle either in America or England, it is proposed that the gift shall be purchased in the country in which he decides to live, and it is suggested in the circular that a grand piano would be suitable, since his was taken during the German occupation of Belgium. Clara Bauer, care of the Guaranty Trust Company of New York, Brussels, is treasurer for Europe, and Mr. Betti of the Flonzaley Quartet is acting in a similar capacity for America.

New York Singing Teachers Disapprove Newspaper Campaign

The New York Singing Teachers' Association, at a meeting on Jan. 30, adopted the following resolution: "After thorough discussion and debate, Mr. Isaacson's campaign in a certain New York evening paper for an approved and recommended list of singing teachers is emphatically disapproved of, and the secretary is instructed to so inform the membership. A copy of this resolution shall be sent to the owner and editor of the evening paper before any publicity is given the matter." At its regular February meeting the association further ordered that the text of the resolution be communicated to the press.

Donations Flow in to Save Orchestra for Detroit

DETROIT, March 4.—Despite the fact that the future of the Detroit Symphony is practically assured, the time of the drive for funds has been extended fifteen days. The result has so far been highly satisfactory, for hundreds have contributed who never before gave to the orchestra. The donations have ranged from sixteen cents to \$1,000, and many have been sent anonymously. The Detroit News radio instruments have transmitted the Detroit Symphony programs to listeners over a wide area, with the result that donations have come in from innumerable cities throughout the country.

ISSUE NEW ART MAGAZINE

Current Features of Extensive Field Will Be Reviewed Monthly

Of interest to art-lovers is the new monthly, the *Art Review*, which has just issued its fifth number, under the editorship of Felix Goldmark Gross, nephew of Karl Goldmark and cousin of Rubin Goldmark. From its first five issues one may gather that the editors aim to cover as thoroughly as possible the current phases of each field of creative endeavor, and have already enlisted men of renown among their contributors. For February the *Art Review* contains articles on American Music by Dr. Herman Moller of Berlin and on the "Birth-day of the Infanta" by John Alden Carpenter. Russian art is dealt with in a paper by Nicholas Roerich as well as in an article on "Russian Peasant Art" by J. Herbert Duckworth. Fine photographic illustrations are used throughout, and the format of the magazine is pleasing. In its announcement for coming articles are included the names of Schmitzler, Korngold, Schreker, Mencken, Bercevic and many others. Mr. Gross' associates in the magazine are Alexander John Gross, as vice-president and business manager, and Horace Brodzky, as associate editor.

New York Federated Clubs Aid Young Musicians

The New York State Federation of Music Clubs has established two unique features as part of its activities—the presentation committee and the audition committee. The first of these is designed to assist young artists to obtain a hearing before from musicians, and the second is an advisory board composed of musicians of standing to whom the young musician can go for advice and counsel. A hospitality committee has also been established to entertain artists and members of federated clubs who visit New York. Under the direction of Edna Marione, the president, plans for the publication of a Year Book are to be discussed, and it is hoped also to offer prizes for the words and music of a state song.

Urges Federation to Sponsor School Credit Movement

PEORIA, ILL., March 4.—William D. Armstrong of Alton, Ill., writing to the authorities of the National Federation of Music Clubs on the subject of school credits in music for outside study, says that there is a great opportunity for the Federation to sponsor this movement, and see that it is properly introduced into the school curriculum. He suggests that that organization should appoint committees to recommend suitable material, now so difficult to be obtained, and send this information on to superintendents and principals, and in this way promote a universal system of credits.

POPULAR SERIES ENDS IN CINCINNATI

Success of Programs Points to Resumption Next Season—Recitals Given

By Philip Werthner

CINCINNATI, March 4.—The Cincinnati Symphony closed its successful series of popular concerts at Music Hall on Feb. 26. The auditorium was again crowded by an eager audience. Mr. Ysaye directed the orchestra in his usual masterful manner. The numbers on the program were the Introduction to the little-known opera of Auber, "The Black Domino"; Saint-Saëns, "March Héroïque"; Massenet's "Le Cid" Ballet Suite; the Raff "Cavatina"; Lund's "In the Garden" and a Strauss Waltz. The soloist of the day was Joseph Vito, harpist of the orchestra, who played the "Fantasy" for harp and orchestra by Théodore Dubois, presented for the first time in this city. Mr. Vito was obliged to respond to two encores. The work, though melodious, does not impress by its profundity. The orchestra played very well, the "Wiener Blut" Waltz at the close arousing much enthusiasm. The series of Popular Concerts has been very successful from every standpoint and will doubtless be resumed next year.

Ignaz Friedman, pianist, and Maurice Dambois, cellist, were heard in a unique concert before 1,000 people in Emery Hall on March 1. Mr. Friedman played in a two-piano arrangement of "Les Préludes" by Liszt, a reproducing piano playing the second part. Mr. Dambois played the Saint-Saëns Concerto, to the accompaniment of the reproducing piano. Both the artists received a number of recalls.

A Sonata recital for piano and cello was given by Jean Verdi and Karl Kirk-Smith at the Conservatory of Music on Feb. 27. Sonatas by Beethoven and Brahms were presented with artistry. Both performers are members of the faculty of the Conservatory.

A delightful musical program was given by the Women's Musical Club at the home of its president, Mrs. Philip Werthner on March 1. Sidney Durst, the well-known organist, gave a talk on his late trip to Spain and described his meetings with Spanish composers, illustrating his talk with excerpts from the works of composers of that country.

MacDowell Club Holds Reception for Mengelberg

A reception to Willem Mengelberg was given by the MacDowell Club of New York at its home, on the afternoon of March 4. Despite the bad weather a large crowd of musicians attended and met the Dutch conductor. Besides the conductor's own party many of New York's leading artists were present, among them being Mme. Gauthier, Henry Holden Huss, Cornelius Van Vliet, Harriet Brower, Dr. Walter Bogert, William Humiston, Charles Cooper and many others.

Late News Bulletins

Laurenti Dies After Short Illness

Mario Laurenti, baritone of the Metropolitan Opera Company, died on March 7 at the New York Ear and Eye Hospital from influenza complicated by spinal meningitis and an affection of the ear. Mr. Laurenti was stricken in Syracuse, N. Y., recently and returned to his home in New York. After failing to make progress toward recovery he was removed to the hospital where his condition steadily grew worse. He was one of the youngest singers at the Metropolitan and won distinction this season in "Die Tote Stadt" and "Snegourochka." He was to have had one of the important parts in Mozart's "Cosi fan Tutte," which will soon be given.

De Bruce Quits Detroit Symphony

DETROIT, MICH., March 7.—Robert de Bruce, who has been business manager of the Detroit Symphony for two years, has resigned. He will resume his career as singer and composer. M. M. F.

Luca Botta's Estate, \$200

Luca Botta, tenor, formerly of the Metropolitan, who died on Sept. 29, 1917, left an estate "not exceeding \$200" in personality, according to the assistant

DIPPEL PLANS WIDE FIELD FOR OPERA

To Begin in Mid-West Next Season, and Extend Year by Year

CINCINNATI, March 6.—Andreas Dippel, having organized in Pittsburgh a branch of the United States Grand Opera Club, has come here to establish, he hopes, an even larger branch.

Pittsburgh, Cincinnati, Cleveland, and Detroit are the principal cities of the proposed Mid-Western circuit. It is the aim of Mr. Dippel to divide the district affected by the scheme into five circuits—Eastern, Mid-Western, Western, Southern and Pacific. It is planned to open the first of these circuits, the Mid-Western, during the season 1922-23, and to add the other circuits year by year until the entire territory of the United States is covered.

It is proposed that the principal cities of the circuit—as Pittsburgh, Cincinnati, Cleveland, and Detroit on the Mid-Western—shall witness ten operas during the season, and that cities like Louisville, Indianapolis, Youngstown, Wheeling, and Columbus shall have five each. Operatic concerts will also be given. Under the subscription plan which Mr. Dippel aims to establish an operagoer, instead of feeling obliged to attend the performances during a limited season, will have a chance of attending ten performances within a period of twenty weeks. Members of the Grand Opera Club are divided into four classes: Donors, to contribute, \$100; patrons, \$50; supporting members, \$25, and ordinary members, \$10.

Mr. Dippel states that many leading artists have declared their readiness to co-operate in the enterprise, and that, in fact, all the artists who are not engaged for entire seasons with the Metropolitan Opera Company or the Chicago Opera Association, as well as those artists who devote part of their time to concert engagements, will be available for guest appearances. Not only will new singers from Europe be added from time to time, but the venture, he says, will furnish an unlimited opportunity for American talent to obtain a start under favorable conditions.

Destinn to Tour in Concert Next Year Under Bartik Management

Arrangements have been completed whereby Emma Destinn will return to America for a concert tour next January. She will be under the concert management of Otakar Bartik, who was the first to present her in concert in this country. Her tour will extend from January to May.

public administrator in his application for letters of administration upon the property, which were granted by the Surrogate's Court on March 3. Mr. Botta's sole surviving relative is a brother, who lives in Italy.

Denies Injunction Asking Receivership for Musicians' Union

Denial of an application for a permanent injunction against the Musical Mutual Protective Union of New York, and certain officials of the American Federation of Musicians, forbidding a carrying on by these agencies of the union organization known as the Associated Musicians of Greater New York, was issued by Justice McCook of the New York Supreme Court on March 6. A receivership, also asked for in a petition said to have been submitted by a member of the first union, was denied at the same time. The action is said to have grown out of the dissatisfaction of a small group of musicians who have not joined the lately organized Local 802, the officers of which are appointed by the Federation.



AUGUSTA, GA.—George L. Johnson, assisted by one of his pupils, Lucille Weekes, gave an interesting organ recital recently at St. Paul's Church.

TEXARKANA, TEX.—The Wednesday Music Club gave an interesting program recently for the benefit of the American Legion at the Arkansas High School Auditorium.

POTSDAM, N. Y.—Frank Merrill Cram played Stoughton's "Egyptian" Suite as the feature of a recent organ recital in the Normal Auditorium. Myrtle Gow, soprano, assisted in the program.

MANSFIELD, OHIO.—The Ohio State University Glee Club, sponsored by the Ohio State alumni and Mansfield High School, recently gave an interesting program comprising solos, and ensemble numbers.

FALL RIVER, MASS.—When the Women's Club of Fall River produced the play "Behind a Watteau Picture" recently, the incidental music arranged by Mrs. Edgar Durfee for violins and piano, was an attractive feature of the production.

SCHENECTADY, N. Y.—The Union College musical clubs have returned from a tour which included the annual alumni concert at the Plaza in New York. Dorinda V. Abbott, Canadian contralto, while on a visit to this city, presented a program of sacred music in St. George's Episcopal Church.

MARIETTA, OHIO.—Alice Hamilton, Mrs. Arthur Lankford, Mabel Bode, Margaret Sherwood, Ruth Hamilton, Miss Imhoff and Sara Gruber contributed the program arranged by Estelle Kestemeier at the recent Twilight Music Hour at the Monday Clubhouse. Ivah Dutton was chairman of the reception committee.

STATE COLLEGE, PA.—The Glee Club of Penn State College was heard recently in concert in the auditorium. Assisting artists were Betty Croll, soprano; Mrs. Dorothy Binle Schade, violinist, and Mrs. Boyd Kapp, pianist. Mrs. C. C. Robinson was accompanist. Incidental solos were sung by Donald V. Bauder, tenor, and W. M. Douglass, baritone.

ALBANY, N. Y.—St. Mary's Church Choir, conducted by Ernest T. Winchester, gave a musicale at Knights of Columbus Hall recently. The boys' choir of thirty voices were heard in sacred music and the following in solo numbers: Lillian F. Coyle and Rose M. Delehanty, sopranos; Gertrude T. Hastings, contralto; Jeremiah F. Kieley, tenor, and Savas P. Mafilios, violinist.

LANSING, MICH.—The faculty of the Lansing Conservatory began a series of concerts recently at Plymouth Congregational Church with a chamber music program by the Conservatory Trio, consisting of Helen Mayer, violinist; Ora Lartherd, cellist, and W. Waller Whitlock. "Dawn" and "Romance" by Raymond Lyman Bowers, of the faculty, were vigorously applauded.

LANCASTER, PA.—At the monthly meeting of the Musical Art Study Club at the Y. W. C. A., Esther Wolf, Helen Kraus and Irene Stamm, three pupils of Esther Kendig Rhoads appeared in a program of songs. Edna P. Voorhis of the editorial staff of the University course of music study, addressed the gathering upon the subject of "Education In and Through Music."

LONG BEACH, CAL.—The Lyric Club, conducted by William C. Mills, presented a program recently with Ruth Burdick Williams as soloist. In another program, given by the Women's Study Club Chorus, conducted by L. D. Frey, Mrs. Edgar Burdette and Mrs. Hazel Humphries were soloists. Laurelle L. Chase, William Conrad Mills, Eileen M. Gerred, Lucy E. Dunn and Gloria Mayne presented pupils in recital recently.

EUGENE, ORE.—Tours of the State are to be made by small companies of musicians from the School of Music to afford people of some of the smaller communities an opportunity to hear good music as well as to acquaint the people with the work of the university. Dr. John J. Landsbury, dean of the School of Music, is co-operating with the extension division in arranging tours by advanced students and members of the faculty in companies of three or more.

BELTON, TEX.—At a recital recently given under the auspices of Dean T. S. Lovette, and Mrs. Lovette of the voice department of Baylor College, the following junior and senior students of the college were heard: Dorothy Moore of Corvallis, Ore.; Lillian Shakespeare of New Mexico; Mary Jane Rhea of Maryland; Donna Stone of Dallas; Lenore Dodson of Houston, and Xenia Bell, Velma Lamar, Barbara Brown, Ethel Fisher, and Olive Chaffee from other Texas towns.

NASHUA, N. H.—Manchester artists appeared at services in Nashua Churches on a recent Sunday evening. Klara Muehling, soprano soloist of the First Congregational Church, sang at the First Baptist Church, and Frank McBride, organist of the Franklin Congregational Church and the quartet of that church, comprising Annie Gillis Cheever, Leelyn Annis, William J. Hurford and Charles Sefton, appeared at the First Congregational Church, where Mr. McBride gave an organ recital preceding the service.

TROY, N. Y.—The Troy Music Club elected the following officers at a recent meeting: Georgine Theo Avery, president; Edna Beiermeister and Emma D. Lotz, vice-presidents; Mildred Schilling, corresponding secretary; Corrine McCullough, recording secretary, and Mrs. Albert Steinhilber, treasurer. A program which included several pieces composed by local musicians was given by Martha Webb Geiser, the retiring president; Ruth Hardy, Mrs. Chester H. Stillman, Mrs. J. Don Welch, James McGiffert, and Mrs. McGiffert.

MANCHESTER, N. H.—Chaminade members and guests were entertained at the home of Mrs. Charles A. Weston by a program arranged by Mrs. Eugene Letendre. Mrs. Charles H. Dolloff, president of the Concord Musical Club, which is in its twenty-third year, was the guest of honor. Those who took part were: Marigold Chandler, Mrs. Percy B. Goethchius, Mrs. J. Sumner Bragg, Mrs. Thomas Thorpe, Mrs. Weston, Mrs. William Young, Mrs. Josephine Rolfe of Concord, Mrs. Dolloff, Ida Mae Crombie, Bernadette McDonough, Mrs. Henry Doucet and Miriam Franks.

ATLANTA, GA.—The following officers have been appointed for the Mandolin and Glee Club of Georgia School of Technology: Willoughby Kennedy, president; Russell Stokes, vice-president; Leon Levy, business manager; Alvin Thompson and Bell Kinney, assistant manager; Paul Brown, leader of the Mandolin Club; Sam Coleman, assistant leader of the Mandolin Club, and John Staton, publicity manager. The first of a series of afternoon musicales was given at Brenau Studios by Annabelle Wood and Willford Watters, members of the faculty of the Brenau Studios, and their guest Charles Gesser, concertmaster of the Howard Theater Orchestra.

SAN DIEGO, CAL.—The following local artists appeared in an attractive concert, the third of the series organized by the Amphion Club: Mrs. L. L. Rowan, contralto; Ellen Babcock, pianist; Ethel Widener, organist; Emil Reinbold, violinist; Merrill Baldwin, cellist, and B. A. Buker, reader. On account of illness, Grace Bowers, pianist, and Joseph Bowers, violinist, were unable to take part in the program. The Professional Musicians' Guild has elected the following officers for the year: Dolce Grossmayer, president; Frederic Chapin, vice-president; Benj. Locke, treasurer; Mrs. W. H. Simpson, secretary, and Mrs. L. L. Rowan and Mrs. Kelton, directors.

URBANA, ILL.—Frederic B. Stiver, in an organ recital at the University of Illinois, played part of Guilman's Sonata No. 1, in D Minor, and numbers by Franck, Enesco, Debussy, Reiff, Clarence Cameron White and Verdi. An organ recital was also given by Edna A. Treat, whose program was chosen from the works of Sjögren, Malling, Grieg, Sinding, Svensden and Södermann. The Women's Glee Club of the University sang six Swedish folk-songs arranged by Louis Victor Saar. Henry MacNeill, pianist of the faculty of the University School of Music, played Beethoven's Sonata Op. 31, No. 2; Bach's Prelude and Fugue in C Minor, a Chopin group, and Liszt's Tenth Rhapsody, in a recent recital.

LONG BEACH, CAL.—The Long Beach School of Music and Fine Arts has recently been reorganized, with Mrs. Josephine Reynolds, director, and the following faculty: Voice, Manuel S. De Lara, Winifred Lucia Fisher; piano, Fennel Lorraine, Zulu Zeigler; violin, Florence Sanders Jones, M. Flack; cornet, George H. Tyler; fine arts, Maude V. Wells. Under the title, "The Open Road," Dorothea Johnston, accompanied by Gertrude Ross, composer and pianist, gave a program at the High School, combining the art of interpretative dancing, with singing. The College Women's Glee Club was recently organized with Mrs. R. E. Oliver, chairman; Mrs. Ralph Ellis, conductor, and Margaret Moran, accompanist.

SCHENECTADY, N. Y.—The third of a series of concerts for the benefit of the Unemployment Fund was given in the State Armory under the direction of Mrs. Joseph Weider, the Union College Glee and Instrumental Clubs; Mrs. Richard Hutchins, contralto; Antonin Honicky, violinist; Grace Weider, pianist; Carl Ossenfort, tenor; Elizabeth Jane Stahr, reader, and Mrs. Honicky, Joseph Derrick and Ollie Yettru, accompanists, contributed to the program. An interesting organ recital was given by Mrs. J. William Loane, preceding a special service for the Masonic lodges in the First Methodist Church. Mrs. Charlotte Board-Gilbert, soprano, recently removed here from Utica, N. Y., and is again soloist at the First Methodist Church.

PORTLAND, ORE.—The program at a meeting of the Cadman Musical Club, at the home of Mrs. Chester Robbins, included biographical sketches of Sgambati and Martucci by Mrs. C. W. Yueling and solos by Mary Eveline Calbreath, Mrs. George E. Jeffery, Mrs. Yielding, Mrs. Charles Campbell, Mrs. Henning Carlson, Mrs. Carl Grissen, Mrs. Charles Moody, Mrs. Miles D. Warren, Mrs. Harry Freeman and Mrs. D. Landy Hunt. A program devoted largely to the compositions of Grieg was given by piano students at the residence studio of Jocelyn Foulkes. The life of the Norwegian composer was the subject of a paper read by Rene Polwath, and the story of "Peer Gynt" was told by Frances Myra Elmer. Irene Brix and Madeline Baker played a Nocturne and "The Norwegian Bridal Procession."

SAN ANTONIO, TEX.—An interesting meeting of the Tuesday Musical Club at the Gunter Hotel featured chamber music, with Mrs. Nat. Goldsmith directing the program. Frida Stjerna, Swedish soprano, spoke upon the subject. The String Players, with Bertram Simon conducting, played numbers by Wagner. Grieg and Grainger with precision and musical perception and Roy R. Repass, head of the music department of Westmoorland College and president of the San Antonio Music Teachers' Association, played Liszt's Concerto in E Flat brilliantly, with Mrs. J. W. Hoyt at the second piano. Miss Stjerna formally opened her studio here recently, when 200 called to welcome her to the musical life of the city. Assisting were Mrs. Eli Hertzberg, Mrs. Lafayette Ward, Mrs. H. P. Drought, Mrs. Alfred Ward, and Mrs. L. A. Meadows.

LIMA, OHIO.—U. S. Secretary for Labor James J. Davis, on visiting Gomer on the outskirts of Lima, for a St. David's Day celebration, was greeted by Eisteddfod contestants and past trophy winners in massed singing. Musical programs were also given through the instrumentality of the members of the Y. W. C. A. Industrial Club during his visit. The Etude Club recently gave a program in memory of Saint-Saëns. Millie Sontag Urfer was the hostess, and Mary Kathryn Roby led

in a discussion of the life of the composer. "Le Rouet d'Omphale" was given as an eight-hand number by Leona Feltz, Anna Cantwell, Mrs. J. E. Dexter and Mrs. Andrew Dimond. The "Danse Macabre" was played by Nellie Kriete and Mrs. Harold Fisher. Mrs. Urfer sang "My Heart at thy Sweet Voice" from "Samson and Delilah."

COLUMBUS, OHIO.—American composers were featured at a recent Tuesday matinee of the Women's Music Club. Among those represented were MacDowell, Percy Grainger, Mrs. Beach, Oley Speaks, Caro Roma, Samuel R. Gaines, Clayton Johns, Clough-Leiter, LaForge, Gladys Pettit Bumstead and Alice Powers Ruth. The interesting program was given by June Elson Kunkle, Mrs. Raymond Osburn and Mrs. Herbert Valance, sopranos; Mrs. Edward E. Fisher and Margaret Welsh, contraltos; Mabel Ackland Stepanian, cellist; Mabel Dunn Hopkins, violinist, and Frances Beall and Marian Haynie, accompanists. Mr. Speaks, who was visiting relatives in Columbus, was present at the matinee. The Junior Musicians, piano pupils of Lottie Price, gave a studio recital recently, and piano pupils of Alma Mohr Mollenauer were also heard in recital.

NEWARK, N. J.—A program at the recent conference of the State Federation of Music Clubs was furnished by the Music Study Club, of which Mrs. Mortimer Remington is president. Those who took part were Mrs. D. Frederick Burnett, Mrs. Albert Petree, Mrs. George W. Baney, Mrs. F. C. Van Keuren, Marguerite Waite, Edna Reininger, and Isabel Mawha. At a dramatic performance given in Wallace Hall recently, under the auspices of the Rotary Club, the South Side High School Orchestra, conducted by Phillip Gordon, played numbers by Meyerbeer, Rubinstein, and Schubert. The following appeared in a recent program of the Schumann Music Study Club: Hazel Tolson, Mrs. Everett Van Voorhis, Ruth Washburn, Elsie Reed, Edith James, Mrs. B. F. Behringer, Mrs. Fred B. Simons, Mrs. J. Harry Ogden, Mrs. Robert A. Baldwin, Mrs. Frank Branin, and Mrs. John Berger. A paper on "Scandinavian Folk-Lore," was read by Mrs. Frederick Shotwell.

PORTLAND, ORE.—The following members of the Carrie Jacobs-Bond Musical Club gave a program under the direction of Carrie R. Beaumont at a recent meeting at the home of Dorothy and Mildred Gruber: Mariam and Margaret Tobey, Dorothy and Mildred Gruber, Margaret and Elizabeth Reynolds, June Frampton, Helen McCraney, Dorothy Tostevin, Margaret Hume, Frances Jordan, Priscilla Tidball, Helen Rittenour, Edassa Nudleman, Sylvia and Lawrence Overbeck and Nora Leopold. The president, Miriam Tobey, was in charge of the business session. Helen and Evelene Calbreath presented the following pupils at a musical tea: Voice, Mrs. Edwin Johnson, Jessie McLeod, Loie Thayer; Ruth Zanders, Hazel Bradbury, Gretchen Kraus and Bernard Winneman; piano, Virginia Hurley, Ruth Rawlinson, Madelon Snider, Dorothy Webster, Beneta Buchtel, Rose Parker, Katherine Moore, Marion Baumgartner and Walter Williamson. Prizes were won by Beneta Buchtel for the highest average and Elma Vaughan for the greatest increase in scholarship.

PORTLAND, ORE.—A large audience attended the concert given recently by the Ladies' Columbia Concert Orchestra at the Heilig Theater. Thirty young musicians of Portland under the direction of Mrs. Frances Knight, are included in the orchestra, which showed marked ability. Solos were offered by Wao Kimball, Harriet Baufman and a trio by Agnes Zook, Virginia Knight and Norma McAlpin. Genevieve Gilbert, soprano, was heard in two groups of songs. The personnel of the orchestra includes: Violins, Agnes Zook, Marie Paige, Frances Case, Joy Gisle, Hazel Matthews, Sophia Burnstein, Grace Thompson, Mabel Kepple, Helen Pierce, Vivian Vaughn, Pauline Wolf, Agnes Pope; Cellos, Hazel Babbidge, Jessie McRae, Elis Worden, Virginia Knight; Double bass, Catherine Palmer, Etta Greather; French horn, Meda Arant; Flute, Marguerite Laughton, Orphia Parker; Percussion, Irma James; Clarinets, Anna Morse, Genevieve Carter; Tympani, Virginia Knight; Cornets, Bessie Moore, Harriet Baufman; Harp, Norma McAlpin; Trombones, May Colburn; Wao Kimball; Piano, Jane Brooks.

In Music Schools and Studios of New York

KLIBANSKY SINGERS IN "MAIL" CONCERT

Under the auspices of the *Evening Mail*, Sergei Klibansky presented several of his pupils in concert at Stuyvesant High School on Feb. 22. Those who appeared were Miriam Steelman, Grace Marcella Liddane, Elsie Duffield, Dorothy Hobbie, Alveda Lofgren, Ruth Pearcey, Adelaide De Loca and Lottice Howell. Mary Ludington was the accompanist. Miss Howell has been singing at the Sheridan Theater and has been given a week's re-engagement. Miss De Loca was well received in a concert at the Summer Avenue Baptist Church of Brooklyn on March 1. Plainfield, N. J., has heard Sara Lee several times recently. On Feb. 15 she sang at a musicale at the Holy Cross Parish House; on Feb. 17, at the Scotch Plains Baptist Parish House, and on Feb. 21, at a concert at St. Bernard's Church. She has been engaged as soloist at the Watchung Avenue Presbyterian Church.

A special service brought forward Elsie Duffield as soloist at the Methodist Episcopal Church in Ridgewood, N. J., on Feb. 26. Hattie Arnold had a concert engagement on the same day. Miss Steelman appeared in concert at the Summerfield Methodist Church in Brooklyn on Feb. 20. The Germania of Brooklyn has engaged Rosella Guarda and Miss De Loca for a concert on March 11. At Mr. Klibansky's studio musicale on Feb. 24, Katherine Mortimer Smith and Hilda Stroock sang. Dorothy Claassen will appear in concert at the Washington Irving High School on March 19. Mr. Klibansky is to give another program with artists from his studio, at the Bronx Y. M. C. A. on March 7.

DUDLEY BUCK'S SINGERS HEARD

Dudley Buck, voice teacher, was guest of honor at a dinner given by the Gamut Club on Feb. 21. He related some anecdotes of his stage career and concluded with a talk on modern music's demands on the singer. Following the dinner, a program of songs was given by Katherine Galloway, soprano, and Frank E. Forbes, baritone, with Elsie T. Cowen at the piano.

An hour of music was given on the afternoon of Feb. 24 at Mr. Buck's studio by Leontine Murtha, Eleanor Rhodes, Margaret Strong and Gladys Durham, sopranos, four of his younger pupils. The program represented such a variety of composers as Fauré, Debussy, Donaudy, Brahms, Mozart, Bellini and Moussorgsky. Miss Cowen played the accompaniments.

GIVE PROGRAM AT FERGUSON STUDIO

In an hour of music on the afternoon of March 1, George Ferguson, voice teacher, presented six of his students. The program was opened by Tom Williams, baritone, with the "Pagliacci" Prologue. Gertrude Tingley, soprano, followed him with the "Depuis le jour" aria from Charpentier's "Louise." Alfred E. Best, tenor, appearing in spite of a severe cold, sang an aria from "Pagliacci" and Miss Williamson, soprano, joined Mr. Williams in the duet from "Rigoletto." As finale, the "Rigoletto" quartet was given by Miss Williamson, Miss Flexer, Mr. Best and Mr. Williams. Justin Williams furnished the accompaniments.

ORATORIO DATES FOR RANKIN PUPILS

Thomas Joyce, a baritone from the studio of Adele Luis Rankin, has given several wireless programs from Station W-I-A. He recently gave a recital in Westwood, N. J., and has been engaged to sing in oratorio at the First Baptist Church of Jersey City on April 9. Another Rankin pupil, Charlotte Kramer, has been engaged to sing in oratorio at the Second Methodist Church of Brooklyn on Palm Sunday. Wallace Radcliff will be heard in oratorio at St. Andrew's Episcopal Church of Yonkers on March 26, and at the Second Methodist Episcopal Church of Brooklyn on April 9.

A recital engagement took Elsie Baird to East Orange, N. J., on Feb. 4. Grace Bergen was engaged as assisting artist for a concert at the Emory Methodist Episcopal Church on March 7. A group of Miss Rankin's pupils, Mr. Joyce, Elsie Kruser, Mr. Radcliff, Miss Baird and

Elsie Ehrhardt, have appeared in recital in East Orange on Feb. 4 and at Ditson's Harp Room on Feb. 25, with the assistance of Constance Karla, violinist, and Anna Welch, harpist. Miss Karla was to assist them again in an appearance in Haverstraw, N. Y., on March 10. At a studio recital, Miss Rankin presented Grace and Ethel Bergen, Elsie Ehrhardt, Lillie Kraus, Charlotte Kramer, who sang Indian songs in costume, and Lambert Tournier, baritone. Mr. Tournier, who is only eighteen years old, has also given a radio program. Beatrice Hendrickson sang at a recent performance at the Sergeant Dramatic School. Grace Fisher, vaudeville artist, has gone to Hollywood, Cal., to take up moving-picture work.

MISS THURSBY HOLDS LAST RECEPTION

At the last musical reception of the season at the studio of Emma Thursby, Giovanni Martinelli was guest of honor. Many of Miss Thursby's friends were present to congratulate her on her recent birthday and to hear the program given by three of her former pupils. The singers were Estelle Harris, Josephine Bettinetti and Martha Henry-Timothy. Mrs. Carl Duft accompanied them. Edgar Fowlston, an English tenor, gave an aria from "Faust." Numbers by Chopin and Paderewski were played by Willem Van den Adel, Dutch pianist. Olga Bibor was accompanist for Joseph Diskay, Hungarian tenor, in Tosti and Pergolesi songs. "A Fragment" by Michael Posner Baxte was one of the compositions which Ben Levitzky, violinist, presented, with Miss Hutchens accompanying him, and Scotch songs were given by Anderson Nicol, a tenor of Caledonian birth. The program was rounded off by the reading of some of his own poems by Edwin Markham.

Mrs. H. Durant Cheever presided at the tea table and among the guests were Vladimir Rosing, Lucy Gates and Yvonne de Trévillie.

MAY LAIRD BROWN GIVES LECTURE

May Laird Brown, the New York teacher of lyric diction, emphasized her success in another field by the repetition of her lecture on "French Art Songs" on Feb. 18 in the studio of Mrs. Sarah Peck More.

The subject was approached from an unusual angle. Instead of the usual names, dates and dry statistics, there was an acute estimate of the French character and of the essentially Gallic traits expressed in compositions of the modern school. Illustrations were given by Mrs. More, one of many vocal teachers who have done special work in diction with Miss Brown. Her French was excellent. She is a singer of temperament and charm, and her beautiful voice has been too long confined to church work.

The program included songs by Franck, Massenet, Fauré, Debussy, Chausson, Duparc, Hüe and Ravel. Much was added to the interest of the occasion by the artistic accompaniments of John Doane.

LAWRASON SINGERS IN MUSICALE

Arthur Lawrason presented three artists from his studio, Dorothy Whitmore, lyric soprano; Rex Carter, baritone, and Guy Robertson, dramatic tenor, in a program of songs on Feb. 19. Miss Whitmore sang the "In Quelle Trine Morbide" aria from Puccini's "Manon Lescaut." Arditi's "Se Seran Rose" waltz song and shorter numbers by Braine and Woodman. She also sang a duet from Romberg's "Maytime," "Will You Remember," with Mr. Robertson. For Mr. Robertson, who opened the program, there were solo groups of songs by Strelezki, Sobeski, Kramer, Jacobs-Bond and d'Hardelot. Mr. Carter was heard in the "Pilgrim's Song" of Tchaikovsky and songs by Lohr and Gartner. Robert Braine and Mr. Lawrason were at the piano.

Miss Whitmore, who is a member of the "Blossom Time" company, sang at a wireless concert sent out from Newark, N. J., on Feb. 26. She used two numbers from "Blossom Time" and the Arditi "Se Seran Rose," with the orchestra from the Pennsylvania Hotel, and later gave a group of songs with Mr. Lawrason playing the piano accompaniments.

YOUNG DILLER-QUAILE PUPILS PLAY

Twenty-nine young piano pupils of Elizabeth Diller and Angela Quaile presented a fifty-minute recital at the home of Mrs. Richard Dana on the afternoon of Feb. 28. The program was chosen from the Diller-Quaile series of books. Some of the numbers were played in two keys and others were given as duets. The players were Oliver Green, Evelyn Gould, Emma Hubbard, Mary Dana, Edwin and Merrill Green, Alice Mary Anderson, Howard Mossman, Alida, Seth and Martha Millikin, Lillian Swann, Richard Dana, Challis Walker, Billy and Jack Woodhull, Lucy Swann, St. John Smith, Frank and Elizabeth Polk, Frances Smith, Ethel Elfenbein, Rhoda Walker, Dora Cafagna, Louise and Babette Oppenheimer, Marion Goodkind and Dinantha and Mary Walker.

GRANBERRY SCHOOL ENGAGES ALTSCHULER

The Granberry School has engaged Modest Altschuler, conductor of the Russian Symphony Society of New York, to give a course of instruction in ensemble playing. Mr. Altschuler will specialize in the study and performance of classical and modern works for piano and cello.

MISS PETELER SINGS AT MORRILL STUDIO

One of Laura Morrill's professional pupils, Claire Lillian Peteler, soprano, was heard at a recent musicale at Mrs. Morrill's studio. Miss Peteler's chief number was the "Hérodias" aria of Massenet, "Il est doux, il est bon." Others who appeared in this program were Eugénie Besnier, coloratura soprano, who gave the Mad Scene from "Lucia"; Inez Quick, mezzo-soprano, and Dorothea Cooley, soprano. A varied list of songs and arias included English numbers by Spross, Finden, Woodman, Speaks, Ware, Fairchild, Treharne and Kramer and others by Liszt, Valverde, Verdi, Paradis and Martini.

Julia Allen Heard at Reception

Appearing at a reception and tea given for the members of the Theater Assembly Club at the home of Mrs. H. A. Greelie in Brooklyn on Feb. 21, Julia Allen, soprano, gave a program of songs. Her announced numbers were by Bemberg, Valverde, Farley, Curran and Carpenter. She had to give several extras. Assisting her were Mary Manion, dramatic reader, and Louise Scheuerman, pianist, who played the accompaniments.

PASSED AWAY

Orlando F. Lewis

Orlando F. Lewis, formerly director of the Bureau of Community Singing for War Camp Community Service, died of pneumonia in New York on Feb. 24. Although not a musician but an expert in penology and executive secretary of the Prison Association of New York, Dr. Lewis realized the social and civic power of music. The department of War Camp Community Service directed by him during war-time and the demobilization period included nearly 100 organizers of community singing. Upon resuming his duties with the Prison Association he saw at once the possibilities for the use of music among the corrective and other institutions. At his instigation, a series of experiments in community singing was made at several such institutions by Frederick Gunther, then with Community Service. Later Dr. Lewis became interested in the employment of music as a therapeutic agent in institutions.

H. Woolley

SAN FRANCISCO, CAL., March 1.—H. Woolley, well known as a music dealer in Woodland, died here recently after a long illness. Mr. Woolley had suffered from asthma for a number of years and on this account sold his business and retired some months ago. He had been a resident of Woodland for about thirty years and besides conducting his business he was an excellent pianist and was for a time organist at the Christian Church.

Dr. George Harris

Dr. George Harris, president emeritus of Amherst College since 1912, and father of George Harris, Jr., the well-known concert tenor, died at his home in New York on March 1. Dr. Harris was born at East Machias, Me., in 1845,

St. Louis Activities

St. Louis, Mo. March 4.

Cora Alt, pupil of Eugenia Getner, has been engaged as soloist at the First Church of Christ, Scientist.

Pupils of Paul Friess recently gave a recital, playing compositions by Cyril Scott, D'Albert, Carpenter, Debussy and others.

At a recent City Club musicale the artists were Fannie Louise Block, contralto, and Gene Enzinger, baritone, both accompanied by Mrs. Frank Habig. Miss Block is soloist at the St. Michaels and All Angels' Churches and possesses a voice of rich quality.

At the regular monthly meeting of the Musicians' Guild, last Sunday, a delightful musical program was given by Ernest R. Kroeger and his daughter, Louise Kroeger, mezzo-soprano. They entertained, as their guest, Cecil Burleigh, who spoke on "American Music." Mrs. Lee Schweiger spoke on the Musical Fund of America, and a brief address was given by William John Hall. It was one of the best attended meetings yet held.

The Strassburger Conservatories of Music have presented a number of their advanced pupils in recital during the past few weeks. They included pupils from the piano, vocal, violin, cornet and expression departments, who have been working under George Enzinger, C. W. Kern, Richard Woltjen, Olivia Merkel, Elizabeth O'Brien, August Guenther, Carl Braune, O. Wade Fallert, Daniel Jones, Frank Gecks and others. The recitals were well attended and many of the students showed unusual talent and ability. The conservatory is one of the oldest schools of music in the State.

Paul Friess, pianist; Charlotte Burton Stockton, violinist, and Mary Gibbs, organist, gave a delightful concert last Sunday evening at St. John's Episcopal Church.

Ernest R. Kroeger, pianist and composer, recently returned from a short trip to the Southwest where he gave lecture-recitals in Bristow and Bartlesville, Okla., and dedicated an organ with a recital in Pawhuska. He appeared in private recital in Kansas City.

H. W. Cost.

William F. Myers

SACRAMENTO, CAL., March 4.—William F. Myers, bass, formerly a member and the leader of the Sacramento Chamber of Commerce Quartet, died recently in San Francisco of pneumonia following an attack of influenza. Mr. Myers was ill for only a few days. His voice was one of unusual depth and after several years of study in America and abroad, he successfully filled various theatrical engagements in the East and more recently in California. Mr. Myers who was a native of Placer County, California, is survived by his wife and two children.

F. W.

Edward E. Bagley

BOSTON, March 5.—Edward E. Bagley, composer of band music, died recently. He was a member of the orchestra of the original "Bostonians" and afterwards played with Perkins' Band at West End Park in New Orleans. His brother, Ezra M. Bagley, is a well-known cornetist. Mr. Bagley was a native of Keene, N. H.

H. W.

Oscar Pryibil

LOS ANGELES, CAL., March 6.—Oscar Pryibil, business manager and half owner of the *Pacific Coast Musician*, a monthly musical journal published here, died yesterday of pneumonia. W. F. G.

Gloria Caruso's Musical Career To Begin When She is Aged Four



Photo by Keystone View Co.

Mrs. Dorothy Benjamin Caruso and her Small Daughter Gloria, Who, As the Photograph Shows, Bears a Striking Resemblance to Her Celebrated Father

GLORIA CARUSO, the two-year-old daughter of the late Enrico Caruso and Mrs. Caruso, has before her every opportunity for the finest of musical education, according to the widow of the great tenor who has taken a house in New York and declared her intention of bringing Gloria up as an American. Mrs. Caruso said she had high hopes for the musical future of the child, who was frequently lulled to sleep in her in-

fancy by one of the greatest voices the world has known.

"Gloria is perhaps in the same category with Gwendolyn McCormack, daughter of John McCormack, and Eva Didur, the daughter of Adamo Didur, both of whom have shown great talent for music," said Mrs. Caruso. "Gloria's father insisted that she should take piano lessons when four years old, and I intend to see that his wish is carried out."

STATES JOIN OPERA IN ENGLISH MOVE

Bispham Fund Plan to Foster American Music Gains Widespread Support

CHICAGO, March 4.—Organizations have been undertaken and co-operation assured in twenty-five States in support of a plan to stimulate interest in opera in English and the works of American composers, according to announcements made by Mrs. Archibald Freer, chairman of the Opera in Our Language Foundation, Inc. The plan has crystallized about the David Bispham Memorial Fund, Inc., of which Mrs. Edith Rockefeller McCormick is chairman.

It was David Bispham who was the first honorary chairman of the Opera in

Our Language Foundation and who sent a message to Mrs. Freer from his death bed, urging her to carry on the efforts in behalf of opera in English. The proceeds of the Bispham Foundation will be devoted to production of opera in English and to provide a stage for American composers, poets and artists.

"American music depends upon the American composer," said Mrs. Freer, discussing the purposes of the organization. "We have no intention of organizing an opera company, but we will do all in our power to stimulate the American composer. At present we are a nation of borrowers. Our composers do exist, however; and it is to enable them to live and to write, to publish and produce their works that our endowment is established."

Indorsements from musical organizations in all parts of the country are be-

ing received, pledging their support to the enterprise.

State chairmen for the work of the organization are announced as follows: Alabama, Mrs. C. A. Shawan; Arkansas, James J. Read; California, Charles W. Cadman; District of Columbia, Mrs. Nanette B. Paul; Florida, Mrs. Frank K. Ashworth; Indiana, Robert G. McCutcheon; Illinois, Mrs. Charles S. Peterson; Kansas, Mrs. Cora G. Lewis; Kentucky, Robert W. Bingham; Montana, Byron E. Cooney; Minnesota, Mrs. H. C. Godfray; New York, Nellie M. Gould, Buffalo; Mrs. H. O. Havemeyer, and New York City, Dr. Charles L. Seeger; Ohio, Thomas L. Johnson; South Dakota, Mrs. J. E. Bird; Tennessee, Mrs. J. E. Loop, and Wisconsin, W. Otto Miessner.

DEDICATE ORGAN IN CLEVELAND MUSEUM

Prof. Davison Gives Recital at Installation of \$50,000 Memorial Instrument

CLEVELAND, March 5.—Cleveland's beautiful Museum of Art was further enhanced by the installation of a \$50,000 pipe organ which was dedicated to the public to-day. The organ as well as \$200,000, with which it is endowed, are the gifts of Mrs. Bertha Aiken McMyler and her daughters, Gertrude McMyler and Mrs. Doris McMyler Briggs, of this city, family of the late P. J. McMyler, who died in 1908, and in whose memory the organ was dedicated.

Formal presentation was made last night when invited guests enjoyed a recital given by Archibald T. Davidson, professor of music at Harvard University. Dedication to the public came this afternoon when practically the same program was given by Prof. Davison, except that the recital was prefaced by his lecture on "The Organ and Organ Music."

Prof. Davison's program included the Toccata and Fugue in D Minor and Sinfonetta of Bach; a gavotte, minuet, allegro giocoso and allegro of Handel; andante of Symphonie Romane by Widor; a sketch by Schumann; the Chorale-Prelude of Brahms and Karg-Elert, and finale in B Flat by César Franck.

On the occasion of the formal reception last night, Ralph King, first vice-president of the Museum of Art, accepted the gifts, referring to them as "perpetual endowments to future generations interested in the cultivation and advancement of good music." He estimated the endowment would yield an income of \$12,000 a year. Loud or soft, the finest shadings of music from the organ can be heard in every corner of the enormous institution. The garden court furnishes a picturesque background for the console and pipes. The pipes are located in a concrete room suspended between the glass ceiling of the garden court and the glass roof of the museum. Sound from the pipes filters through a series of gratings in the court ceiling.

The console has 695 stops, fifteen couplers and four pedals. Electro-magnets open and close the 3080 metallic and wooden pipes which reproduce the sound of every symphonic instrument. The console is played in a balcony of the garden court.

P. J. McMyler, to whom the endowments are a memorial, was a Cleveland oil pioneer and capitalist; but despite his large business interests he devoted much of his leisure time to the promotion and enjoyment of good music.

R. J. I.

Demonstration Greets

Charles Hackett When He Returns to La Scala



Photo by Fernand de Guedre

Charles Hackett, American Tenor, as "Alma viva," the rôle in which He Made His Re-appearance at La Scala, Milan, Recently

MILAN, March 3.—In the nature of a home-coming demonstration was the reception accorded Charles Hackett, the American tenor, at his re-appearance at La Scala in "The Barber of Seville." Mr. Hackett, who completed last season a three years' contract at the Metropolitan Opera House, was engaged by Toscanini for a season at La Scala and from the tremendous ovation given him, it was evident that there were many in the audience who remembered his successes at this opera house in previous years, a distinct achievement for an American or any foreign singer to win in the hearts of La Scala patrons.

In addition to appearing at La Scala, Mr. Hackett recently sang a performance of "Tosca" at Monte Carlo and was obliged to repeat the arias in the first and last acts. The audience continued to applaud so loudly after "E lucevan le stelle" in the third act, that it was obvious they would have welcomed a second repetition of the aria.

Annie Louise Cary Estate Valued at \$376,106

Annie Louise Cary, opera and oratorio singer, who died at Norwalk, Conn., April 3, 1921, left a personal estate valued at \$376,806 of which \$33,875 is taxable in New York State, according to tax appraisal transfer records filed in the New York Surrogate's Court. Debts against the estate total \$18,661.82, charged as follows, funeral, \$1,342.04; administration, \$3,000; creditors, \$4,319.78; and executors' commissions, \$10,000. Annie Louise Cary was the widow of Charles Monson Raymond and was born in Wayne, Me., on October 22, 1841, her mother being a direct descendant of Elder Brewster of the Mayflower company. She began her career as a choir singer in New England churches and achieved her first fame when a testimonial concert was given to provide her with funds to study abroad.

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